Visakhadatta's

MUDRA-RAKSHASAM

WITH AN ORIGINAL
SANSKRIT COMMENTARY, ENGLISH TRANS.
AND
CRITICAL AND EXPLANATORY NOTES

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THIRD EDITION REVISED & ENLARGED

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PREFACE

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This edition of the Mudra Rakshasam has been undertaken at the request of several friends and pupils.

For the text I have consulted the printed editions of Bombay and Calcutta, relying chiefly on those by Telang and Hillebrandt.

The Commentary, Mitabhashini, is my own. I have tried to make it simple and towards that end have avoided in it all grammatical and critical discussions that are likely to distract the attention of the ordinary reader. Criticism and grammar are incorporated in the Anglo-Sanskrit notes that follow under the heading *Charcha*.

The Mudra-Rakshasam abounds in obscure passages and even the most casual reader will notice that my treatment of these often differs materially from that of my predecessors.

That these passages, as I find them, require "light, more light" is undoubted, and my readers will judge if I leave them darker or brighter.

Pandit Kalikrishna Bhattacharya has with his usual kindness laid me under great obligation by seeing the book through the press.

CALCUTTA,
September, 6, 1918. } SARADARANJAN RAY

Preface To Third Edition.

In this edition the whole book has been revised and various critical, grammatical and other interesting notes have been added to add more light on the Text. This I think will make this edition more valuable and attractive than before.

CALCUTTA,
June, 1956.

KUMUDRANJAN RAY

INTRODUCTION

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PRELIMINARIES

The Mudra Rakshasam is a political drama based on incidents relating to a period of the history of Magadha. From the drama itself we gather that immediately before this period, Magadha was under the sway of the king Nanda[1] a haughty[2], greedy[3] and powerful monarch who in course of time over-powered all other kings and became immensely rich thereby[4] besides making Magadha the seat of the sovereign power in India[5].

With all his greed and hauteur king Nanda was a kind master[6], but on the whole he was not much to the liking of the people.

Rakshasa, a Brahmana of great learning and a diplomat

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1. यथा नन्दान् हत्वा नृपतिमकरान्मौर्यं वृषलम्—Act III, Sl. 11; "यो नन्दमौर्यनृपयोः परिभूय लोकमस्तोदयावदिशदप्रतिभिन्नकालम्"—Act. IV, Sl. 17; &c.

2. "उत्सिक्तः कुसचिवदृष्टराज्यतन्त्रो नन्दोऽसौ"—Act. III, Sl. 12.

3. "नन्दस्येव अर्थरुचेः"—Act. I; "स्वामिनो लुब्धस्य:"—Act III, Sl. 10; &c.

4. "नवनवतिशतद्रव्यकोटीश्वरास्ते नन्दाः" Act III, Sl. 27; &c.

5, "देवस्य येन पृथिवीतलवासवस्य"—Act IV Sl. 11; "पतिं त्यक्त्वा देवं, भुवनपतिम्"—Act VI, Sl. 6: &c.

6. "प्रत्यासीत् स्नेहयोगात्"—Act II, Sl 14; 'भर्तुः स्नेहपराङ्मुखेन"—Act V, Sl. 15; "स्नेहात् प्रभूणां सताम्"—Act V. Sl. 20; "नन्दस्नेहगुणाः स्पृशन्ति हृदयम्"—Act VII Sl. 16; &c.

of the highest order, was the most trusted of Nanda's ministers. Though of the priestly caste, he was the foremost fighter of his time. Indeed by his wisdom and valour[1] Rakshasa proved to be the mainstay of Nanda's kingdom. To this unique qualifications he added unparalleled devotion to his master's cause[2] and thus became an object of universal regard.

King Nanda had 8 sons who all inherited the faults of their father[3].

Mura, a Sudra woman, also bore him a son, चन्द्रगुप्त by name with the patronymic मौर्य[4]. This son appears to have been an illegitimate one[5]. Hence probably Rakshasa's aversion to him though he was endowed with all virtues and gave every promise of rising in life[6], and was dear to his father[7]. We cannot explain Rakshasa's contempt from the fact that Chandragupta's mother was a Sudra. A Sudra mother, if wedded, is no bar to conception in the very highest

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1. "राक्षसः खल्वसौ"—Act III, para 33; "समरनिकषे दृष्टसारः परं मे"—Act VI Sl. 18; 'साहाय्यात् तव पौरुषस्य मतिमत् दृष्टारिदर्पच्छिदः"—Act VII, Sl. 15; &c.

2 "भक्त्या कार्यधुरां वहन्ति कृतिनस्ते दुर्लभास्तादृशाः"—Act I, Sl. 14; "पृथिव्यां स्वामिभक्तानां प्रमाणे परमे [illegible]तः"—Act II, Sl. 21; &c.

3. "नन्दा नव हृदयरोगा इव भुवः"—Act I, Sl. 13; 'नन्दैर्वियुक्तमनपेक्षितराजवृत्तैः"—Act III, Sl. 18; &c.

4. दृष्टात्मजः सपदि सान्वय एव देव"—Act II Sl. 8; "किं न धुर्यैः प्रौढा गुरुरपि भुवो यस्य गुरुणा"—Act III, Sl. 3; "मौर्योऽसौ स्वामिपुत्रः—Act V, Sl. 19; &c.

5. "मौर्ये त्वं यदसि कुलहीनं वृतवती"—Act II, Sl. 7; "सता किमद्य श्रोत्रियं समविनीतेव वृषली"—Act VI, Sl. 6; &c.

6. "सम्भावितमहोदयः"—Act VII, Sl. 12.

7. "दृष्टात्मजः सपदि"—Act II, Sl. 8.

society. The mother of Nanda himself was a Sudra according to the Vishnupurana[1]. Yet Rakshasa takes him as of immaculate descent[2], Besides if Chandragupta were born in wed-lock, Rakshasa would not have deplored the utter extinction of Nanda's race so long as Chandragupta lived[3]. Chanakya too does not count Chandragupta when vowing 'सकलरिपुकुलोच्छेद'। Naturally Chandragupta did not feel himself much attracted towards the Nanda family.

Soon after occured an incident of terrible signification to Nanda and his family and profoundly affecting the destiny of Chandragupta. Chanakya, a Brahman, deeply read in politics but with an excessively short temper and with features by no means agreeable, was on a certain occasion seen occupying the seat of honour in an assembly of distinguished Brahmana in the palace of Nanda. This enraged the king and he ordered his people to remove Chanakya from the seat[4]. Chanakya turned like fury, unloosed the tuft of locks on his head, vowed the destruction of the entire race of Nanda[5] and left the town[6].

He sought out an old friend and class-mate of his, as

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1. "शूद्रागर्भोद्भवोऽतिलुब्धो महापद्मनन्दः परशुराम इवापरोऽखिलक्षत्रान्तकारी भविता"—Vishnupuranam.

2. "पतिं त्यक्त्वा देवं भुवनपतिमुच्चैरभिजनम्"—Act VI, Sl. 6.

3. "नन्दानां कुलेऽकरुणया नाशे नियत्या वयम्"—Act VII, Sl. 4; "येन स्वामिकुलं रिपोरिव कृतं दृष्टं विनश्यत् पुरा"—Act VII, Sl. 4; &c.

4. "सामग्र्यासनतोऽवकृष्टमवशम्"—Act I, Sl. 12; "स्थाना॰ना-नयना-भिज्ञातिनं सोढा—Act IV, Sl. 11.

5. "शाक्षादक्रोधस्फुरदविधाननताया कुलीनकुपा कोकमत्यसुधां सकल-रिपुकुलोच्छेददीर्घां प्रतिज्ञाम्—Act III, Sl. 27.

6. "कृतागाः कौटिल्यो भुजग इव निर्याय नगरात्"—Act III, Sl. 11.

learned and astute as himself, and sent him over to Kusumapura in the grab of a mendicent to cultivate the friendship of Nanda's ministers especially of Rakshasa, and report news.[1] While this mendicant was engaged in his mission, Chanakya himself was busy performing certain arduous mystic rites known as अभिचार by virtue of which one's enemy is said to come by an unnatural death[2].

Chanakya was now met by Chandragupta accompanied by some high officials of Nanda such as Bhadrabhata, Purushadatta &c.[3]. An expedition against Nanda was planned ; पर्वतक the king of certain hill-tracts to the north of India was bought over with the promise of half of Nanda's kingdom in case of success, and with a force composed mainly of hillmen, siege was laid to Kusumapura[4].

King Nanda relied on the prowess of his minister Rakshasa with whom he entrusted the defence of the city. Rakshasa was a comparatively old man at the time[5], yet he performed prodigies of valour displaying equal skill in blocking rushes of enemy-elephants, in checking charges of enemy-cavalry and in charging at the head of his own infantry[6]. But all this could not stop destiny. Chanakya's

1. "अस्ति अस्माकं सहाध्यायि मित्र "—Act I.

2. "स्वयमभिचरणज्ञातदुःखप्रपञ्चः कौटिल्यः"—Act IV, Sl. 22.

3. "चन्द्रगुप्तसहोत्थायिनो भद्रभटप्रभृतयः प्रधानपुरुषाः"—Act I.

4. "चाणक्यमतिपरिगृहीतैश्चन्द्रगुप्तपर्वतेश्वरबलैः···समन्तादुपरुद्धं कुसुमपुरम्" Act II.

5. "भो अमात्यराक्षस विष्णुगुप्तोऽहमभिवादये"—Act VII.

6. "यत्रैषा मेघनीला चरति गजघटा राक्षसस्तत्र यायादेतत् पारिप्लवाम्भःप्लुति तुरगबलं वार्यतां राक्षसेन"—Act II, Sl. 14.

अभिचार was at work Nanda got killed[1] and his sons followed him in quick succession[2].

The sole surviving member of Nanda's race, though not of the Nanda's family, now was old Sarvarthasiddhi, a ज्ञाति of Nanda[3] whom Rakshasa proclaimed king and continued the defence[4]. But सर्वार्थसिद्धि was averse to warfare, nay, disinclined to all wordly affairs. He could not bear the sight of the city under siege and left for the hermitage[5]. This forced Rakshasa to capitulate.

After capitulation Rakshasa feigned friendship with Chanakya and Chandragupta and stayed on in the city secretly planning measures to restore the dynasty of Nanda with Sarvarthasiddhi as king[6]. His first move was to have पर्वतक as friend. In this he succeeded[7]. But Chanakya shattered his hopes by promptly getting पर्वतक assassinated[8]. This however, did not deter Rakshasa from work. But he saw that he must now work outside the city, so after, completing his plans, he left by an underground passage[9].

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1. "दैवे गते दिवमतर्कितमृत्युयोगे"—Act VI, Sl. 7.
2. "नन्दाः पर्यायभूताः पशव इव हताः पश्यतो राक्षसस्य"—Act III, Sl. 27
3. "कश्चिदपि जीवति नन्दान्वयावयवे"—Act I.
4. "तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो"—Act V.
5. "अपक्रान्ते तपोवनाय दैवे सर्वार्थसिद्धौ"—Act II.
6. "तस्यां पुरि यावदिच्छमुषितं कृत्वा पदं मौ गते &c"—Act III, Sl. 26
7. "मित्रं ममायमिति निर्वृतचित्तवृत्तिम्"—Act V, Sl. 7; 'तदानीं सर्वार्थसिद्धिं राजानमिच्छतो राक्षसस्य—"—Act V; "मित्रपुत्रस्तवाहम्"—Act V, Sl. 19; "शैलेश्वरं समधिकृत्य कृतः प्रयत्नः"—Act VI, Sl. 7.
8. "पर्वतकविनाशः कृतघ्नतामात्रफलः स्यात्"—Act III.
9. "सुरङ्गया बहिरपयातेषु युष्मासु"—Act II.

While watching Rakshasa at woIk, his wisdom, valour and devotion had made a deep impression on the mind of Chanakya. Affairs of state were thrust upon Chanakya and were a hindrance to his practice of penance. He thought now that he had at last found a worthy suecessor in Rakshasa in whose care he may safely leave the management of Chandragupta's vast kingdom and retire. But would Rakshasa accept the work ? He would not, so long as a single member of Nanda's race survived. The first step towards his goal was therefore the assassination of Sarvarthasiddhi. This was no sooner seen than done.[1] But instead of throwing Rakshasa into despair, only served to stiffen his back the more. He made up his mind to wreak vengeance on the authors of this fresh outrage. It would please the soul of Nanda.[2] The aim was altered. It was no longer the restoration of the Nanda dynasty, but revenge for the extirpation of the race of Nanda.

Rakshasa now approached Malayaketu the son of Parvataka who was then mourning his father's loss and was eager to strike at his father's enemies.[3] To whet that prince's avarice he made him the offer of the entire kingdom of Nanda in case they can wrest it from Chandragupta.[4] Malayaketu had great cofidence in Rakashasa and forthwith commenced to make preparations for an expendition against

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1. "तपोवनगतोऽपि घातितस्तपस्वी सर्वार्थसिद्धिः"—Act I.

2. "देवः स्वर्गगतोऽपि शात्रववधेनाराधितः स्यादिति"—Act II, II, Sl. 5.

3. "तस्मिन् हते तनयमस्य तथार्थसिद्धिः"—Act VI. Sl. 7.

4. "नन्दकुलविनाशजनितरोषो राक्षसः"—Act I ; "आ नन्दराज्यलाभात्" —Act IV.

Kusumapura. The news soon reached Chanakya. Subsequent events are narrated in the drama.

THE MUDRA-RAKSHASAM

This is a play in seven Acts. The hero (नायक) is Chanakya and Rakshasa is his adversary (प्रतिनायक)। The struggle is of a unique character. Rakshasa fights for blood while the whole weight of Chanakya's mighty intellect is thrown into the fray solely to win over Rakshasa to Chandragupta's cause.

The first Act gives an inikling of the plans of Chanakya, the most notable of which is the imprisonment of Chandanadasa, the bosom friend of Rakshasa.

The second Act describes Rakshasa's moves which, however, are all check-mated by the countermoves of Chanakya.

In the third Act Chanakya plans a hoax upon Rakshasa by shamming quarrel with Chandragupta.

With the fourth Act commences the play of Chanakya's spies. One of them, a deserter from Chandragupta, but now employed as minister under Malayaketu, makes capital of the sham quarrel between Chanakya and Chandragupta and succeeds in creating distrust against Rakshasa in the mind of Malayaketu.

In the fifth Act the spies produce an artfully worded letter incriminating Rakshasa as conducting treasonable negotiation with Chandragupta. Malayaketu is shocked and dismisses Rakhashasa from his presence.

The sixth Act introduces Rakshasa disgusted with the world and back to Kusumpura for the realease of his friend Chandanadasa just when the latter is being led to the place of execution.

In the seventh Act Rakshasa rushes between the executioners and their victim and offers his own person as ransom

for the release of his friend, Chanakya and Chandragupta now appear on the scene. The former explains that his strategy was planned with the sole object of securing the services of Rakshasa for Chandragupta and intimates that the king would take it as a favour if Rakshasa consented to become his minister, Rakshasa relents and the curtain is dropped.

SOURCES

This account is a cosiderable improvement upon the story of Nanda as it appears in the Puranas. The Vishnu-purana and the Bhagavata contain a bare statement of the fact that Nanda was killed by Kautilya (चाणक्य) and Chandragupta made king in his place. Kamandaka a pupil of Kautilya mentions the performance of अभिचार by Chanakya to kill Nanda. This obviously could not have helped the poet much in the development of the plot. The *Dasarupa* a work on dramaturgy written in the tenth century A. D. considers the Mudra-Rakshasa as derived from the Brihat-Katha.[1]

The Brihat-Katha is now belived to be extinct. The Katha-sarit-sagar professes to be a faithful translation of the substance of this work. But we do not find the details of the plot of the poet in the Katha-sarit-sagar also. It does not even mention Minister Rakshasa by name or refer to his deeds under any other name. So far as is known at present the plot of the drama is the poet's own ; and by its invention the author has proved himself to be a dramatist

1. "बृहत्कथामूलं मुद्राराक्षसम् । 'चाणक्यनाम्ना तेनाथ शकटालगृहे रहः । कृत्यां विधाय सहसा सपुत्रो निहतो नृपः । योगनन्दे यशःशेषे पूर्वनन्दसुतस्ततः । चन्द्रगुप्तः कृतो राजा चाणक्येन महौजसा ॥' इति बृहत्कथायां सूचितम् ।"—*Dasarupa*

of a very high order, A competent authority observes—"Simple as is the subject of the drama there is no want of action in its development. The stratagems of Chanakya are varied, numerous, and well connected, and although there is occasionally some want of probability in their execution, yet they are made to contribute very successfully and ingeniously towards the production of their combined result[1]. Again—"The plot of the drama singularly conforms to one of the unities, and the occurrances are all subservient to one action, the conciliation of Rakshasa. This is never lost sight of from first to last, without being made unduly prominent. It may be difficult in the whole range of dramatic literature to find a more successful illustration of the rule[2].

THE POET

The desire is natural to know something of a poet of such eminence. Unfortunately we know at present next to nothing about him. In the prelude he calls himself Visakhadatta the son of Maharaja prithu and grandson of the chieftain Vatesvaradutta. These names have not yet been successfully identified.

The concluding verse of the work,[3] the भरतवाक्य instead of being general in its character, is composed specifically to belaud a certain king Chandragupta by name. As I have shown in the *Charcha* on this verse, two important conclusions follow from it :—

1. Wilson's Hindu Theatre, Vol. II.
2. Wilson's Hindu Theatre, Vol. II.
3. "वाराहीमात्मयोनेस्तनुमवनविधावास्थितस्यानुरूपां यस्य प्राग्दन्तकोटिं प्रलय-परिगता शिश्रिये भूतधात्री। म्लेच्छैरुद्वेज्यमाना भुजयुगमधुना संश्रिता राजमूर्तेः स श्रीमद्बन्धुभृत्यश्चिरमवतु महीं पार्थिवश्चन्द्रगुप्तः॥"

(*a*) There were inroads of foreigners in India, before and during the rule of this prince; leading to something like a permanent settlement. The extraordinary prowess of this king saved India by driving away the invaders.

(*b*) This prince was the Lord Paramount in India.

The poet, in this verse, identifies the prince with Lord Vishnu and places his feat above that of the mighty Boar, the third incarnation of the Lord. Apart from specific mention of the name of this prince, this identification is proof prositive that Visakhadatta was a chieftain under this prince and that he wrote his drama to extol the virtues of his sovereign.

Before proceeding further it is fair to say the last line of the verse is differently read in some of Telang's and Hillebrandt's manuscripts, some having पार्थिवो रन्तिवर्मा and some पार्थिवोऽवान्तवर्मा for पार्थिवश्चन्द्रगुप्तः। It is necessary to determine if possible, which of these readings is the correct one. Both Telang and Hillebrandt read पार्थिवश्चन्द्रगुप्तः। Wilson must have had this reading before him, as he ascribes the verse to Rakshasa himself. Telang rejects रन्तिवर्मा on the ground that this name cannot be traced anywhere. He thinks that पार्थिवो रन्तिवर्मा is a copyist's slip for पार्थिवोवन्तिवर्मा। Again he says there was an अवन्तिवर्मा at Kashmere and another one at "Western Magadha or Behar." The Kashmere prince is passed over by Telang, because the manuscripts that mention अवन्तिवर्मा belong to provinces that are too far off from Kashmere. I do not see much force in this argument. There seem to exist other reasons, however, to reject the अवन्तिवर्मा of Kashmere :—

(*a*) In the प्रस्तावना the poet remarks "न शालेः स्तम्बकरिता वप्तुर्गुणमपेक्षते"। The remark shows that the poet was aware of peculiar character of the growth of paddy, also of the fact that this character does not depend upon any skill of the

grower. Besides, this being an *illustrative* remark made to impress the general truth that precedes it, the speaker assumes that his audience is familiar with this characteristic of the paddy. From this it seems resonable to conclude that the poet is speaking to rice-growing people in a rice-growing country. Perhaps then the poet lived in or near Bengal. Telang himself seems inclined to take the poet as a Behari.

(*a*) The appreciative tone in which the poet speaks of the cheeks and locks of the women-folks of Gauda[1] is that of a permanent resident and not of a casual visitor of Gauda.

(*b*) The *Khasas* are a insignificant hill-tribe to the North-East of India. But the poet gives them a prominent place among the fighters of Malayaketu.[2] The *Khasas* were possibly the poets neighbours.

(*c*) The prologue speaks of the hurry and bustle of a feast in progress[3] मुसलमिदमियञ्च etc. refers to the pounding of rice for pastry. This again points to a rice-growing district as the scene of operations. People who live on rice, boil the corn whole, they have no occasion to keep pounded rice in the house. In other districts of India—I speak under correction—flour is the staple food, and stock of powdered corn (flour) is always available in people's houses. There are no sweet-meat shops in villages, and when guests arrive the hostess almost invariably arranges for home-made pastry of which the principal ingredient is powdered corn.

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1. "गौडीनां लोध्रधूलीपरिमलबहुलान् धूमयन्तः कपोलान् क्लिश्नन्तः कृष्णिमानं भ्रमरकुलरुचः कुञ्चितस्यालकस्य"—Act V, Sl. 23

2. "प्रस्थातव्यं पुरस्तात् खसमगधगणैर्मामनुव्यूढसैन्यैः"—Act V, Sl. 11

3. "वहति जलमियं पिनष्टि गन्धानियमियमुद्ग्रथते स्रजो विचित्राः । मुसलमिदमियञ्च पातकाले मुहुरनुयाति कलेन हुंकृतेन ॥"—Prologue.

This, as remarked above, is always available in the house in other parts of India, while in Bengal it has to be made for the occasion. The machinery employed in Bengal for this purpose is a mortar and pestle of wood worked by hand; but in other parts of India—I again speak under correction —it is in a grounding stone that wheat is made into flour.

Yet another point—The mortar and the pestle is invariably worked by females in Bengal, who bring down the pestle on the rice in the mortar with all their might and with a hum much after the fashion of *Dhobies* at work. The scene has disappeared in towns, suburbs and villages near towns where flour is now available and used for pastry to save the bother of pounding rice; but in remote villages, espécally in the eastern districts of Bengal, the advent of guests, as well as special occasions, even now bring into requisition the mortar and pestle together with the female workers who hum their fatigue away.

The verse pre-eminently fits in with village life in Bengal and, to my mind, in conjunction with the three other points noted above, marks the poet as a Bengali.

We cannot therefore take him as a chieftain in the dominions of अवन्तिवर्मन् of Kashmere.

Another good reason to reject अवन्तिवर्मन् of Kashmere is to be found, as Mr. Dhruva remarks, in the fact that the poet calls the king of Kashmere a म्लेच्छ[1]

The case of अवन्तिवर्मन् of Western Magadha cannot be passed over on the grounds noted above. For it is quite possible for a chieftain of Bengal to hold dominions under a ruler of Magadha. But this अवन्तिवर्मन् has to be rejected on the grounds that (*i*) he did not attain sovereign power in India;

1. "तस्य म्लेच्छराजलोकस्य मध्यात प्रधानतमाः पञ्चराजानः"—Act I.

(*ii*) and that he had no claims to be deemed as a saviour of India by the extirmination of the Mlechchhas.

We may therefore take it that पार्थिवश्चन्द्रगुप्तः is the correct reading in the last line of the concluding verse of the play.

But besides these reasons *against* the reading अवन्तिवर्मा we have here also a reason *for* the reading चन्द्रगुप्तः । The verse belongs to Rakhasa ; the actor recites it only to satisfy the etiquette of dramaturgy. It is Rakshasa who commences the speech with तथापि इदमस्तु and then the stage direction भरतवाक्यम् follows. The passage is ambiguous ; भरतवाक्यम्, instead of being taken as a stage-direction, may be read as portion of Rakshasa's speech, which will then mean—Let this verse, which I am going to recite, serve the purpose of a भरतवाक्य । In other words the actor personating Rakshnsa, after having uttered तथापि इदमस्तु utters the verse also, but in the capacity of, not Rakshasa, but भरत and without retiring for a change of dress. Such a thing though rare is not absolutely without parallel. In Bhasa's पञ्चरात्र the concluding verse[1] is recited by the actor that personated द्रोण and is dressed as द्रोण ।

If then Rakshasa is allowed to refer to the verse by इदम् in his तथापि इदमस्तु then the verse must not contain anything that would sound preposterous as coming from Rakshasa. But could Rakshasa say anything here but पार्थिवश्चन्द्रगुप्तः ? Would not पार्थिवोऽवन्तिवर्मा sound preposterous in his mouth ? After the dispersion of the म्लेच्छबल of Malayaketu and consequent confirmation of Chandragupta as sovereign ruler in place of Nanda how nicely would the sentiments of the verse suit both Rakshasa and Chandragupta ? There can be no doubt that पार्थिवश्चन्द्रगुप्तः is the correct reading here.

1. "हन्त सर्वे प्रसन्नाः स्म प्रवृद्धकुलसंग्रहाः । इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥"

Well then, it follows that विशाखदत्त was a सामन्त under Emperor चन्द्रगुप्त ।

But who is the Emperor चन्द्रगुप्त ? There were three princes of this name who wielded power in India. The first is the founder of the Maurya dynasty who figures in our play ; the second is of the Gupta dynasty of Magadha who is known as Chandragupta I ; the third is also of the Gupta dynasty, and known as Chrndragupta II, surnamed Vikramaditya.

Our poet could not have referred to the first of these, because in the drama he has freely poured epithets of abuse, on Chanakya and Chandragupta the Maurya. The second also may be passed over, because though a powerful king, he is not known as an extirpator of Mlechchhas. The third was a powerful king whose dominions extended all over India and who overthrew the Huns and other Mlechchhas and wrested from them the territories they had seized in the Punjab. This prince who by his valour had gained the title Vikramaditya, ruled at Magadha with his capital at Pataliputra in the fifth century A. D.

Visakhadatta, therefore, flourished in the fifth century A. D. and ruled over a small prtncipality somewhere in Bengal in the kingdom of Chandragupta II of Magadha. Similarity in name led him to write his play recording the feats of Maurya, so that while extolling the deeds of Maurya, he might *indirectly* laud the feats of his own sovereign.

CRITICISM (with characters here)

Years ago Prof. Wilson in his Hindu Theatre published his estimate of the merits of the Mudra-Rakshasam. Subsequent writers have all followed Wilson in his criticism. The following brief notice is based mainly upon Wilson's review.

The subject-matter of the Mudra-Rakshasam is diplomacy. There is no scope here for love and the other tender feelings of human nature. Consequently brilliant or beautiful thoughts with which the writings of Bhasa, Kalidasa or Bhavabhuti abound, do not appear in this play. The poet, however, makes up for this want of imagination with a vigorous perception of character and manly strain of sentiment that are inferior only to elevated conception and delicate feeling. The language is in keeping with the dry character of the subject-matter. It is rarely beautiful or delicate, but always vigorous and occasionally splendid.

Of the characters, Rakshasa and Chanakya are placed in vivid contrast before us. Both are bold schemers both are unmindful of personal advantage. Chanakya has to fulfil a vow, but that accomplished, he relinquishes rank and power; Rakshasa, whilst he pursues Chandragupta with hostility, seeks only to revenge the death of his former master, without the thought of acquiring fortune or dignity for himself. But Chanakya is suspicious and circumspect so knows what people are to be employed for his work; Rakshasa is confiding and impulsive, consequently bungles in the selection of his agents. Chanakya is violent and inexorable; Rakshasa gentle and relenting. Chanakya with his whole heart in his work, is sanguine of success Rakshasa working through a mere sense of duty, is despondent. Hence Chanakya succeeds while Rakshasa fails.

Chandragupta and Malayketu also offer fit subjects for contrast. The contrast is given by Rakshasa himself in a nut-shell. Chandragupta is द्रव्य and Malayaketu is अद्रव्य। Thoughtless and incapable of distinguishing between right and wrong, the latter throws away his chance of success.

Meddlesome by nature he always interferes with Rakshasa's work and spoils it, but Chandragupta stands utterly aloof sleeping as he himself puts it, while Chanakya works for him.

SOCIETY

Wilson has remarked that the Mudra-Rakshasam "represents a curious state of public morals, in which fraud and assassination are the simple means by which inconvenient obligations are acquitted, and troublesome friends or open enemies removed." Had the learned professor lived today he would have seen that diplomacy is diplomacy for all times all the world over. There is little to choose between a technical poison-girl or the knife of the assassin and poisoned wells or cultured bombs cast at the sick onboard hospital ships and sleeping women and children in rural districts at night. Wilson himself, however, admits that a "redeeming feature of Hindu treachery is devoted fidelity to an employer. Although some of the personages cannot help expressing a disgust for the duty they have to dis charge, they never intimate any relaxation of purpose, although treated with indignity or blows."

Caste prejudices are as strong in the days of our poet as in those of Manu. Visakhadatta's contempt for the Sudra is unbound. The highest on earth, the king himself, is a Sudra, and he is told this in his face ! Chanakya is never tired of calling him a Vrishala, in fact, he has no other name for the king. It is true that some lexicons take वृषल as a proper name of चन्द्रगुप्त[1] । Whether these lexicons are right or wrong is quite immaterial. The point is what sense the poet attaches to the word. The poet does not take वृषल as a proper name of चन्द्रगुप्त but as meaning a शूद्र only[2].

1. "वृषलो गृञ्जने शूद्रे चन्द्रगुप्ते च राजनि" इति मेदिनी ।

2. "तत् स्थाने खल्वस्य वृषलो देवश्चन्द्रगुप्तः—Act III.

Vaisyas are not directly mentioned in the play. श्रेष्ठिन् is a general name for a Banker who may belong to any caste whatever. In the *Mrichchhakatikam* श्रेष्ठिचारुदत्त is a Brahman. If we may be allowed to treat the *Sreshthins* of our play as Vaishyas, we find that they have degenerated. They speak Prakrit and not Sanskrit which they are entitled by birth as twice born.[1] Possibly from long association with trade they are no loger deemed as कृतात्मा ; narrowness of mind has supervened and they have become अकृतात्मा—they have degenerated.[2]

The Kshatriyas have not much changed. As in the old days they are devoted to chase and war. The avarice of Nanda does not point to deterioration. There were bad kings in the good old days too.

Visakhadatta gives Kayasthas a high place in society. They are still clerks and keepers of records as in the days of old. The idea of calling them Sudras has not occurred to any one. Chanakya, the highest Brahmana in the land then, who calls the king himself a वृषल, speaks of शकटदास as कायस्थ शकटदास of अचल as कायस्थ अचल not as वृषल शकटदास or वृषल अचल ।"

A श्रेष्ठिन् who knows that चन्दनदास is a particular friend of Minister Rakshasa, calls चन्दनदास in presence of Rakshasa as merely श्रेष्ठिचन्दनदास without any title of respect prefixed, but speaks of शकटदास as आर्यशकटदास cleverly showing that Kayasthas ranked above the Sreshthins.

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1. "पाठ्यं तु संस्कृतं नृणामनीचानां कृतात्मनाम्"—*Dasarupa*.

2. "कृतार्थोऽयं सोऽर्थस्तव भवति वणिक्कोऽपि वणिजः"—Act VI, Sl. 16.

3. "योऽयमपरः कायस्थः शकटदासो नाम"—Act I ; "मद्वचनात् कायस्थमचलं ब्रूहि"—Act III.

4. "आर्यशकटदासो वध्यस्थानमानायितः"—Act VI. "श्रेष्ठिचन्दनदासस्य वधः"—Ibid.

Another noticeable fact is that Kayasthas speak Sanskrit. They are thus अनीच—not low—which as a rule applies to ब्राह्मण, क्षत्रिय and वैश्य।

But quill-driving is a harmless profession, so Kayasthas were not a dreaded race. Chanakya styles them as of 'लघ्वी मात्रा"—of little influence.

The Brahman has lost his old prestige. He is not here spoken of with the same awe and reverence as in the works of Kalidasa. Rakshasa was a Brahmana, and a Brahmana of high position ; even he was at one time about to be put to death by Malayaketu.[1]

The book is full of noble illustrations of the relation between the king and his subjects, friend and friend, husband and wife, father and son, and altogether discloses a society with refined and romantic ideas of duty and devotion.

1. "रक्षितव्या राक्षसस्य प्राणाः इति आर्योपदेशः—Act V.

मितभाषिणीकृतो मङ्गलाचरणम् ।

नत्वा वाणीं शिवं साम्बं तातञ्च श्यामसुन्दरम् ।
मुद्राराक्षसमेषोऽहं विवृणोमि यथामति ॥ १ ॥

ओढुण्ढिराजरचितां विवृतिं समीक्ष्य
कृत्वा परेषु विषमेषु मुहुर्विमर्शम् ।
व्याख्या नवा मृदुपदा क्रियते प्रयत्ना-
द्बालप्रबोधजननी मितभाषिणीयम् ॥ २ ॥

इह बहुदोषयुतायां गुणलेशं वा विभावयन्तु सन्तः ।
श्रममिति समीहमानः सारदारञ्जनो वितनोति ॥ ३ ॥

श्रीविशाखदत्तप्रणीतम्

मुद्राराक्षसम् ।

प्रथमोऽङ्कः

1. धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्या
नामैवास्यास्तदेतत् परिचितमपि ते विस्मृतं कस्य हेतोः ।
नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु-
र्देव्या निह्नोतुमिच्छोरिति सुरसरितं शाठ्यमव्याद्विभोर्वः ॥१॥

Who is this lucky one resting on your head ?—Sasikala (a lunar digit). Is that really the name of this one ?—The name of this one indeed. It is the one well-known to you ; what for is it forgotten ? I ask of the woman not of the moon.—Let Vijaya answer if the moon is not trust-worthy.

May this craft of the Lord, anxious to conceal the celestial stream (Ganga) from his consort, guard you.

धन्येति ॥ अन्वयः—का इयं धन्या ते शिरसि स्थिता ?—शशिकला ॥ एतत् अस्याः नाम नु किम् ?—अस्या नाम एव। तदेतत् ते परिचितमपि कस्य हेतोः विस्मृतम् ॥ नारीं पृच्छामि इन्दुं न— यदि इन्दुः प्रमाणं न, विजया कथयतु ॥ इति देव्याः सुरसरितं निह्नोतुमिच्छोः विभोः शाठ्यं वः अव्यात् ॥ व्याख्या—पुरा किल भगीरथेन आकाशात् प्रवर्त्तिता गङ्गा हरशिरसि पतिता, देवेन च पत्नीत्वेन गृहीता आत्मरूपेण तस्य जटामण्डले एव स्थिता, जलस्वरूपेण तु सागरं प्राप्ता। देवोऽपि तां शिरसि कृत्वा एव गृहं प्रत्यावर्त्तत। ततस्तां दृष्ट्वा कुतूहलिनी देवी तस्याः कुलशीलादि जिज्ञासमाना देवमपृच्छत्—'का इयं धन्या' सौभाग्यवती रमणी जगद्गुरोरपि ते

'शिरसि स्थिता ? देवस्तु सपत्नीयं ते इति वक्तुं नैच्छत्। तत् शिरःस्थितां चन्द्रकलामुद्दिश्य प्रत्युवाच—'शशिकला' चन्द्ररेखा इयम्। ततो देवी व्यमृश ... क इत्यस्याः रमण्या नाम वा स्यात्, निश्चयाय च भूयोऽपि देवमपृच्छत—'एतत्, शशिकला इति 'अस्याः' रमण्याः 'नाम नु किम्'। प्रतारयन् देव आह—'अस्याः' मच्छिरःस्थायाः चन्द्रकलायाः शशिकला इति 'नाम एव'। ननु पृच्छामि 'तत्' प्रसिद्धम् 'एतत्' नाम 'ते परिचितमपि सुविदितमपि 'कस्य हेतोः' पुनरद्य 'विस्मृतम्'। एतावता देवी मेने अस्मस्य विषयं प्रति देवस्य भ्रमो जातः। तदाह शिरसि ते इन्दुस्तिष्ठति इति जानाम्येव अद्य तु नारीमपि काञ्चित् पश्यामि, तामेव 'नारीम्' अधिकृत्य त्वां पृच्छामि इन्दुम् अधिकृत्य 'न' पृच्छामि। देव इदानीं देव्या वाचम् अन्यथा व्याचष्टे—शशिकलेति यद्भवान्नाम आह, न हि तत् पुरुषस्य इन्दोर्नाम सम्भवति! प्रतारयति भवान् माम। निर्णयार्थम् इन्दुं प्रत्येव युक्तः प्रश्नः किं ते नाम इति। किन्तु भवत्प्रत्ययेन पुरुषेषु मे अश्रद्धा जाता, तत् अत्र स्थितां 'नारी' सखीं मे विजयां 'पृच्छामि' सैव मां विदितार्थां करिष्यति। एवम् अपव्याख्याने कृते देव आह—मयि तु अविश्वास एव भवत्याः 'यदि इन्दुः' चन्द्रोऽपि आत्मनामनि 'प्रमाणं न' विश्वासभाजनं ते न भवति तदा सखी 'विजया' एव 'कथयतु' ब्रवीतु शशिकलेति इन्दोर्नाम न वा। 'इति' एतत् छलरूपं 'देव्याः' गौर्याः 'सुरसरितं देवनदीं गङ्गां 'निह्नोतुमिच्छोः' गोपयितुकामस्य 'विभोः' शम्भोः 'शाठ्यं' कैतवं 'वः अव्यात्' युष्मान् रक्षतु इति सामाजिकान् प्रति आशीर्वचनम्। एतेन विभाशाठ्यस्य शाठ्यं चन्द्रगुप्तम् आपत्सु रक्षेत् इति अत्र नाटकीयं वस्तु ध्वन्यते इति ढुण्ढिराजः।

CHARCHA

1. धन्या—धनं लब्धा (यत्)-धन्या Lucky; Fortunate. Here Dhundhiraja supposes that ईर्ष्या is expressed, because देवी occupies merely the left half of the body, while a सपत्नी is placed on the head; also that निन्दा is implied, because it is highly improper for a woman to sit on the husband's head. Both these interpretations *assume* marriage; but where is the authority for the assumption? We cannot say देवी knows

all because she is सर्वज्ञा, for then the whole dialogue becomes meaningless. The dialogue proceeds on the assumption of ignorance on the part of देवी।

2. परिचितमपि ते—परि + चि + क्त कर्मणि वर्त्तमाने परिचितम्। Hence ते has अनुक्ते कर्त्तरि षष्ठी by the rule "क्तस्य च वर्त्तमाने"।

3. कस्य हेतोः—"निमित्तकारणहेतुषु सर्वासां प्रायदर्शनम्" इति "हेतोः' इत्यत्र 'षष्ठी। Next कस्य has षष्ठी because it is a विशेषण of हेतोः। Note that this Varttika supersedes the rule "षष्ठी हेतुप्रयोगे"। Hence there should be no appeal to it here. By this Varttika को हेतुः, कं हेतुम्, केन हेतुना, कस्मै हेतवे, कस्मात् हेतोः, कस्मिन् हेतौ, are also correct. Comp.—कस्मिन्निमित्ते—*infra.* If the rule "षष्ठी हेतु—", "सर्वनाम्नस्तृतीया च" were allowed scope, then the additional forms would be inadmissible. "निमित्तादिप्रयोगे तेभ्यः तत्समानाधिकरणशब्देभ्यश्च...एवञ्च 'षष्ठी हेतुप्रयोगे', 'सर्वनाम्नस्तृतीया च' इति सूत्रे व्यर्थे"—*Nagesa.*

4. नारीं पृच्छामि नेन्दुम्—प्रच्छ is द्विकर्मक। देवी uses the प्रधानकर्म। Thus—त्वां नारीं पृच्छामि नेन्दुम्। Siva pretends to make it as अप्रधान कर्म—thus नारीं नाम पृच्छामि नेन्दुम्। Also see व्याख्या।

5. देव्या—'ध्रुवमपाये—" इत्यपादानत्वात् पञ्चमी। The rule "अन्तर्धौ—" does not apply, for there is no अन्तर्द्धि (dis-appearance) here.

5.A. नि + ह्नुतुमुन = निह्नोतुम् to conceal. The trick was to conceal the सुरसरित् from the eyes of देवी॥ अव + लिङ् (आशिषि) यात्—अव्यात् may save. Nom. शाठ्यम्।

6. *Remark*—Also see the last note under the next sloka. The metre is स्रग्धरा defined as "म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्त्तितेयम्"—It is स्रग्धरा if the triads म, र, भ, न, य, य, य follow in order with pause after every seventh syllable.

2, अपिच—

पादस्याविर्भवन्तीमवनतिमवने रक्षतः स्वैरपातैः

संकोचेनैव दोष्णां मुहुरभिनयतः सर्वलोकातिगानाम्।

दृष्टिं लक्ष्येषु नोग्रां ज्वलनकणमुचं बध्नतो दाहभीते-
रित्याधारानुरोधात् त्रिपुरविजयिनः पातु वो दुःखनृत्यम् ॥२॥

Moreover—May the dance, uncomfortable through a regard for the arena, guard you—the dance of the victor of Tripura (Siva) who avoided the imminent subsidence of the earth by adjusted steps (*Or*—light treads) of his feet, did the acting ever and anon with but the contraction of his arms that out reached all the worlds, and through fear of a conflagration, did not fix for long on objects of sight his grim eye (*i. e.*, the third eye) that emitted sparks of fire.

पादस्येति ॥ अन्वयः—आविर्भवन्तीम् अवनेः अवनतिं पादस्य स्वैरपातैः रक्षतः, सर्वलोकातिगानां दोष्णां मुहुः सङ्कोचेनैव अभिनयतः, 'दाहभीतेः लक्ष्येषु ज्वलनकणमुचम् उग्रां दृष्टिं न बध्नतः, त्रिपुरविजयिनः आधारानुरोधात इति दुःखनृत्यं वः पातु । व्याख्या—'आविर्भवन्तीम्' आविर्भविष्यन्तीम् उत्पत्स्यमानाम् [वर्त्तमानसामीप्ये लट्] 'अवनेः' पृथिव्याः 'अवनतिम्' अधोगमनं 'पादस्य स्वैरपातैः' आत्मकलनया विन्यासैः न तु ताण्डवरीत्या पातैः [यद्वा—'स्वैरपातैः' मन्दविक्षेपैः । एतदपि ताण्डवक्रमभङ्गेनैव] 'रक्षतः' परिहरतः । 'सर्व्वान् लोकान्' ये 'अतिगच्छन्ति' अतीत्य वर्त्तन्ते तादृशानाम् अतिब्रह्माण्डमण्डलानां 'दोष्णां' भुजानां 'मुहुः' प्रतिक्षणं 'सङ्कोचेन एव' संक्षेपेणैव व्यावर्त्तनेनैव न तु ताण्डवोचितप्रसारणेन 'अभिनयतः' हस्ताभिनयकार्य्यं कुर्वतः । असङ्कोचे भुजदण्डाभिघातेन विश्वमेव विनश्येदिति भावः । 'दाहभीतेः' नयनकिरणात्जगतः अग्निज्वलनशङ्कया 'लक्ष्येषु' दर्शनविषयेषु 'ज्वलनकणान्' अग्निस्फुलिङ्गान् 'मुञ्चति' या तादृशीम् अतएव 'उग्रां' घोरां 'दृष्टिं' नेत्रं ललाटलोचनमित्यर्थः 'न बध्नतः' न पातयतः ताण्डवोचितम् अनिपात्यैव प्रतिसंहरतः 'त्रिपुरविजयिनः' पुरारेः शिवस्य 'आधारस्य' रङ्गभूमेः ब्रह्माण्डोदरस्य 'अनुरोधात्' अपेक्षया ब्रह्माण्डोदरम् अपर्य्याप्तं पूर्णताण्डवस्य इति हेतोः 'दुःखनृत्यं' विकलताण्डवं 'वः पातु' रक्षतु इत्याशीः सामाजिकेभ्यः । अत्र 'आधार' इति [illegible]

तत्संग्रहणे क्लेशः। राक्षसस्य प्राणा रक्ष्या इति संकल्प्य प्रयुक्ता नीतिः कष्टा जाता। यद्येवं राक्षसानुरोधो नाभविष्यत् क्षणेनैव चाणक्यो मलयकेतुम् उदमूलयिष्यत् इत्यादि अत्र वस्तुप्रक्षेपः इति ढुण्ढिराजो मन्यते। वयन्तु ब्रुमः, आद्ये श्लोके चाणक्यस्य स्तुतिः अत्र पुनः अमात्यराक्षसस्य। आधारो मलकेतुः। स हि मूढः सुतराम अद्रव्यमेव; तदनुरोधात् अमात्यराक्षसस्य नीतिप्रयोगो दुःखनृत्यमिव जातम। एतच्च उपरिष्टात् षष्ठे अङ्के सप्तमेऽपि अमात्यवचनादेव स्फुटोभविष्यति। स्रग्धरा वृत्तम्।

CHARCHA

1. आविर्भवन्तीम्—आविस् + भू + शतृ स्त्रियाम्। ताम्। Qual. अवनिम्। जायमानाम् would also suit the context. Hence there is no definite need of taking it in a future sense.

2. रक्षतः—Telang very happily renders रक्षत् by avoiding". A rare use Qual. त्रिपुरजयिनः।

3. स्वैरपातैः—ईरणम् इति ईर + घञ् भावे ईरः initiation प्रेरणम्। पात tread. स्वः ईरः एषु स्वैराः self-adjusted. तादृशाः पाताः adjusted treads. i. e., treads of which the severity was carefully regulated to suit the supporting strength of the Earth. Or स्वैरः is मन्द gentle, slow cf. "स्वैरं स्वैं प्रेषितैस्तर्पयेति"। "मन्दस्वच्छन्दयोः स्वैरः" इत्यमरः। "स्वादीरेरिणोः" इति वृद्धिः। करणे तृया।

4. संकोचेनैव—एव implies that full play of the arms was not possible. करणे तृया।

5. दोष्णाम—दोस् is बाहु; both masculine and neuter. The word optionally becomes दोषन् by "पद्दन—"। Hence दोषाम् is an optional form. "भुजबाहू प्रवेष्टो दोः" इत्यमरः।

6. अभिनयतः—अभिनय here is a necessary part of ताण्डव।

7. सर्वलोकातिगानाम्—सर्वे लोकाः सर्वलोकाः, कर्मधा—। तान् अतिगच्छन्ति इति सर्वलोक + अति + गम + ड कर्तरि। तेषाम्। Qual दोष्णाम्।

8. ज्वलनकणमुचम—ज्वल + युच् कर्तरि ज्वलनः fire. ज्वलनकणान् मुञ्चति इति ज्वलनकण + मुच् + क्विप् कर्तरि, ताम्। Qual दृष्टिम्। Hence some read

उग्रज्वलन etc. as one word. The compound उग्रज्वलन is difficult to analyse. उग्रा च ज्वलनकणमुक् च renders उग्र almost redundant; because if the दृष्टि is ज्वलनकणमुक it is bound to be also उग्र। Hence उग्र should not be used as a विशेषण to ज्वलनकणमुक्। Nor does उग्रा: ज्वलनकणा: seem to help us much, because it is not easy to conceive a ज्वलनकण which is अनुग्र। So उग्र is superfluous. The reading उग्राम् is therefore preferred.

9. दाहभीतेः—दाहात् भीतिः ; तस्याः। हेतौ षष्ठी as in नास्ति घटोऽनुपलब्धेः ("विभाषा इति योगविभागात् अगुणेऽस्त्रियां च क्वचित्। धूमादग्निमान्। नास्तिघटोऽनुपलब्धेः—Bhattoji)।

10. आधार etc.—आध्रियते अस्मिन् अनेन वा इति आ+धृ+घञ् अधिकरणे करणे वा आधारः receptacle. आधारस्य अनुरोधः etc. (see व्याख्या). हेतौ षष्ठी। Dhundhiraja here sees allusion to राक्षस in आधार। It may be supposed to allude to मलयकेतु also (see व्याख्या and note 11 and 12.)

11. दुःखनृत्यम् - दुःखयति इति दुःखम् (पचाद्यच्) painful, दुःखं नृत्यम्। Note that खेदपात् shows inconvenience in पादक्षेप ; संकोच implies discomfort in हस्तविक्षेप ; दृष्टेरवस्थानम् (न सम्रतः) indicates restraint in नेत्रपात। Hence दुःखनृत्य on all sides. We have already said in the व्याख्या दुःखनृत्य may be taken to hint at the failure of राक्षस। The minister himself mourns his hard lot [दुःखनृत्य] in Act VI and VII ; thus "विपर्यस्तं सौधं—" Act VI Sl. 11 and "द्रव्यं जिगीषुमधिगम्य—", Act VII, Sl. 14. Some here read नृत्तम for नृत्यम्। The Dasarupa says "अन्यद्भावाश्रयं नृत्तं नृत्यं ताललयाश्रयम् आद्यं पदार्थाभिनयः मार्गो देशी तथापरम् ॥" Which implies that अभिनय belengs to नृत्य and not to नृत्त। The second line of our verse speaks of अभिनय, it is therefore preferable to have नृत्य।

12. *Remark*—The metre is स्रग्धरा as before. For a similar sentiment, compare—

मही पादाघातात् व्रजति परमं संशयपदं
पदं विष्णोर्भ्रामाद्भुजपरिघरुग्णग्रहगणम्।

मुहुर्दौर्दौस्थ्यं यात्यनिभृतजटाताड़िततटा
जगद्रचायै त्वं नटसि ननु वामैव विभुता ॥

As already remarked, verses 1 and 2 extol the two ministers. चाणक्य the mighter of the two is given the 1st verse. The craft of the Lord guarded Ganga from गौरी, so that craft of चाणक्य will guard चन्द्रगुप्त from मलयकेतु। The 2nd verse is on राक्षस। The Lord commenced ताण्डव and jeopardised the whole creation; but by suitable adaptations which made himself suffer [दुःखनृत्य] saved the universe from destruction. Similarly, राक्षस began a campaign which jeopardised मलयकेतु with his whole host, but by suffering himself through the sacrifice of his long-cherished hopes (दुःखनृत्य) the minister ultimately saved the situation (see Act VII).

3, (नान्द्यन्ते) सूत्रधारः— अलमतिप्रसङ्गेन। आज्ञापितोऽस्मि परिषदा यथा—"अद्य त्वया सामन्तवटेश्वरदत्तपौत्रस्य महाराजपदभाक्पृथुसूनोः कवेर्विशाखदत्तस्य कृतिः अभिनवं मुद्राराक्षसं नाम नाटकं नाटयितव्यम्" इति। तत्सत्यं काव्यविशेषवेदिन्यां परिषदि प्रयुञ्जानस्य ममापि सुमहान् परितोषः प्रादुर्भवति। कुतः ?

चीयते बालिशस्यापि सत्क्षेत्रपतिता कृषिः।
न शालेः स्तम्बकरिता वप्तुर्गुणमपेक्षते ॥ ३ ॥

(After the Nandi) Sutradhara—Away with excessive talk. I have been commanded by the audience thus—"The new drama called the Mudrarakshasa, the work of the poet Bishakhadatta, son of Prithu the holder of the title Maharaja, grandson of the chieftain Vatesvaradatta, has to be staged

by you to-day." Really, very great joy arises in me too acting before an assembly capable of appreciating merits of poems. (Do you ask) why ?—The sowings of even a fool thrive if done in a good soil. The growth of paddy in clusters (Or—the power of paddy to form the stalk) does not depend upon the skill of the sower.

नान्द्यन्ते इति—'नान्द्याः' प्रागुक्तश्लोकद्वयात्मिकायाः मङ्गलक्रियाया 'अन्ते सूत्रधारः' इति नाम्ना ख्यातः नटानां नेता आह—'अतिप्रसङ्गेन' बहुभाषणेन 'अलं' कार्यं नास्ति। संक्षेपतः कार्यमुक्त्वा प्रकृतमनुसरामि इत्यर्थः। तदेव कार्यमाह 'परिषदा' समागतेन सामाजिकवर्गेण इति आज्ञापितः अस्मि यथा—'सामन्तस्य' करदराजस्य 'वटेश्वरदत्तस्य' यः पौत्रः' किञ्च 'महाराजपद' महाराजोपाधिं यो 'भजते तस्य 'पृथोः' पृथुनामकस्य सामन्तभूपस्य यः 'सूनुः' पुत्रः तस्य कवेः विशाखदत्तस्य कृतिः' रचना 'अभिनवं' नूतनम् अनभिनीतपूर्वम् इत्यर्थः 'मुद्राराक्षसं नाटकं नाटयितव्यम्' अभिनेतव्यम्। 'यत्सत्यं' नूनं 'काव्यस्य विशेषम्' उत्कर्षं' यः वेत्ति' तथाविधायां परिषदि' सामाजिकसंसदि 'प्रयुञ्जानस्य प्रयोक्ष्यमाणस्य 'मम अपि सुमहान् परितोषः प्रादुर्भवति'। एकतः परिषदः आज्ञा अन्यतश्च ममापि सन्तोषः अहो व्यतिकरः। कुतः' परितोष इति चेत् शृणु—अन्वयः॥—बालिशस्यापि कृषिः सत्क्षेत्रपतिता (सती) चीयते। शालेः स्तम्बकरिता वप्तुः गुणं न अपेक्षते। व्याख्या—'बालिशस्यापि' अनभिज्ञस्यापि अनिपुणस्यापि कर्षकस्य 'कृषिः' कर्षणकर्म लक्षणया बीजं 'सत्क्षेत्रपतिता' उदारे क्षेत्रे प्रयुक्ता सती 'चीयते' वर्द्धते सुफलं ददाति (कर्मकर्तरि प्रयोगः) दृष्टान्तेन द्रढयति—'शालेः' धान्यविशेषस्य 'स्तम्बकरिता' निविडभवनं 'वप्तुः' वपनकर्त्तुः 'गुणं' दक्षतां 'न अपेक्षते' न अनुरुध्यते। परिषदियं न हि केवलमार्यभव, किन्तु काव्यविशेषवित्तया सत्क्षेत्रतुल्यमेव। काव्यमिदं मे शालिरिव। यद्यप्यहमत्र प्रयुञ्जानः बालिश इव कश्चित् वप्ता तथापि फलं प्रति नास्ति सन्देहः। प्रयोगपटुताविरहेऽपि सत्क्षेत्रपतितायाः शालेः स्तम्बग्रहणमिव सत्परिषत्प्रदर्शितस्य मत्काव्यस्य अस्य प्रचयगमनं सम्पत्स्यते इति भावः। इदमभिमुखीकरणं परिषदः।

CHARCHA

1. नान्द्यन्ते etc.—नन्दनं नन्दः rejoicing ; भावे घञ्। Or नन्दन्ति अस्मिन् नन्दः stage ; अधिकरणे घञ्। नन्दस्य इयं नान्दी a benediction. "तस्येदम्" इत्यण्। "देवद्विजनृपादीनामाशीर्वादपरायणा। नन्दन्ति देवता यस्मात्तस्मान्नान्दी प्रकीर्त्तिता।" The object of the नान्दी is to secure a happy termination of the acting, "तथाप्यवश्यं कर्त्तव्या नान्दी विघ्नोपशान्तये"। The two verses preceding, constitute the नान्दी here —an अष्टपदा नान्दी, each verse having four padas in it. सूत्रं कथावस्तु धारयतीति सूत्रधारः the leading actor, "कर्म्मण्यण्" इत्यण्।

2. अतिप्रसङ्गेन—प्रसञ्जनमिति प्र+सञ्ज+घञ् भावे प्रसङ्गः continuation. अतिशयितः, प्रसङ्गः अतिप्रसङ्गः, प्रादितत्—long dwelling on a subject. तेन। अलं शब्द योगे ३या ; or better करणे ३या, करण of the verb नास्ति understood. See Tika. For प्रसङ्ग in the sense of continuity we may refer to "कथाप्रसङ्गेन जनैः"—Kir I and to प्रसक्त meaning 'continued' in "तस्यायमन्तर्जलसौधभाजः प्रसक्तसङ्गीतमृदङ्गघोषः"।

3. आज्ञापितः—आ+ज्ञा+णिच्+क्त कर्म्मणि। The root ज्ञप gives ज्ञपित, ज्ञप्त ; so विज्ञपितः, विज्ञप्त, etc. अनुक्तकर्त्ता is परिषदा।

4. परिषदा—परि समन्तात् सीदन्ति अस्याम् इति परि+सद्+क्विप् अधिकरणे परिषत् meeting-hall; by transference of epithets—assembly तया।

5. सामन्त etc.—The poet's grant father was a सामन्त, his father had the title महाराज। This extols the poet as of high lineage—कविप्रशंसा। Note, his father was not a महाराज but only महाराजपदभाक् in which पदभाक् implies that the title महाराज was a personal distinction conferred on the poet's father by the paramcunt power then rulling over India.

6. मुद्राराक्षसम्—मुद्रा is seal, stamp, signet. राक्षस was the prime-minister of नन्द। The name here may be derived like अभिज्ञानशकुन्तलम् (which see). Thus—मुद्रागृहीतः राक्षसः मुद्राराक्षसः—राक्षस entrapped by means of the singet-ring ; by transference of epithets (लक्षणा) this is applied to the काव्य or नाटक that details with the story ; and काव्य or नाटक being neuter we

have मुद्राराक्षसम् in the neuter ; cf. Julius Cæser, King Lear, The Merchant of Venice etc. as applied to the respective books of those names. Or again मुद्रा च राक्षसश्च मुद्राराक्षसम्, neuter singular by "सर्वो द्वन्द्वो विभाषा एकवद्भवति" and "स नपुंसकम्"। Next लक्षणा or उपचार as before. The second derivation is preferable (see our Sakuntala).

7. यत्सत्यम्—a compound अव्यय meaning—certainly, indeed, really etc.

8. काव्यविशेषवेदिन्याम्—वि + शिष + घञ् भावे विशेषः excellence, merit. काव्यस्य विशेषः। तं वेत्ति इति णिनिः। This is परिषत्प्रशंसा and as it implies that the काव्य, he is going to stage, has superior merits it is काव्यप्रशंसा also.

9. प्रयुञ्जानस्य—प्र + युज + शानच् कर्त्तरि। "प्रोपाभ्यां युजेरयज्ञपात्रेषु" इति आत्मनेपदम्। Qual मम।

10. बालिशस्य—बालिश idiot. This is mere humility (विनयोक्ति)।

11. सतर्च स etc.—The सत् here implies परिषत्प्रशंसा।

12. कृषिः—Tillage ; by लक्षणा sowings.

13. स्तम्बकरिता—स्तम्ब stump, also cluster. स्तम्बं करोतिइति स्तम्ब + कृ + इन् कर्त्तरि स्तम्बकरिः। तस्य भावः। The word is restricted to refers to व्रीहि by the Varttika "व्रीहिवत्सयोरिति वक्तव्यम्"। शालि is a kind of व्रीहि (paddy.)

14. Metre—The metre is variously called श्लोक, पथ्यावक्त्र &c. श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम्। द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः॥

4. तद्यावदिदानीं गृहं गत्वा गृहिणीमाहूय गृहजनेन सह सङ्गीतकमनुतिष्ठामि। (परिक्रम्य अवलोक्य च) इमे नो गृहाः। तद्यावत् प्रविशामि। (नाट्येन प्रविश्य अवलोक्य च] अये तत् किमिदमस्मद्गृहेषु महोत्सव इव दृश्यते। स्वस्वकर्मणि अधिकतरमभियुक्तः परिजनः। तथाहि—

वहति जलमियं पिनष्टि गन्धानियमियमुद्ग्रथते स्रजो विचित्राः।
मुसलमिदमियञ्च पातकाले मुहुरनुयाति कलेन हुङ्कृतेन॥ ४॥

So having gone home and summoned my wife, let me commence music with the house-hold attendents. (Going round and observing) This is my house; here, I enter. (Acting entry and observation.) How so! what is this! it seems as if there is a big festival in our house. The attendants are more busily engaged in their respective duties. Thus—this one is carrying water, another is pounding spices; that one is weaving speckled wreaths; yonder is one always accompanying with a sweet hum that pestle at the time of its descent.

यावदिति। यतः आज्ञागौरवात् आत्मपरितोषाच्च नाटयितव्यमेव 'तत्' तस्मात् "इदानीम्' अधुना 'गृहं' गत्वा गृहिणीं पत्नीम् 'आहूय गृहजनेन' परिजनवर्गेण "सह सङ्गीतकं यावत् अनुतिष्ठामि' तौर्य्यत्रिकमेव तनोमि, गीतवाद्यादिकमेव प्रवर्त्तयामि इत्यर्थः। [यावद्योगे लट्] ('परिक्रम्य' रङ्गमञ्चं' परितो गत्वा गृहगमनमभिनीय इत्यर्थः "अवलोक्य च') 'इमे नः अस्माकं' 'गृहाः' इमानि "तद् यावत् प्रविशामि' ('नाट्येन प्रविश्य' प्रवेशं नाटयित्वा 'अवलोक्य च' आह) 'अये' आश्चर्य्यम्। तत्' इति वाक्यालङ्कारे "इदं किम् अपरं पश्यामि?—'अस्मद्गृहेषु' मन्ये 'महान् उत्सवः इव दृश्यते' यतः 'परिजनः' कर्म्मकरवर्गः 'स्वस्वकर्मणि' निजकार्य्ये 'अधिकतरं' यथा तथा 'अभियुक्तः' निविष्टः। तदेव दर्शयति—'तथाहि' अभिनिवेशाधिक्यादेव—इयं जलं वहति, इयं गन्धान् पिनष्टि, इयं विचित्राः स्रजः उद्ग्रथते, इयञ्च इदं मुसलं पातकाले मुहुः कलेन हुङ्कृतेन अनुयाति। व्याख्या— 'इयम्' एका जलं वहति' पानीयमानयति, 'इयम्' अपरा 'गन्धान् पिनष्टि' अधिवासद्रव्याणि चूर्णयति, 'इयम्' अन्या 'विचित्राः' नैकवर्णाः स्रजः' मालिकाः 'उद्ग्रथते' उद्ग्रथ्नाति रचयति 'इयञ्च' इतरापि इदं मुसलम्' दण्डं 'पातकाले' उलूखले' पतनसमये 'मुहुः' वारंवारं 'कलेन' मधुरास्फुटेन 'हुङ्कृतेन' हुंशब्दोच्चारणेन सह 'अनुयाति'। मुसलं पातयति हुंशब्दञ्च समकालमेव करोति इत्यर्थः। पुष्पिताग्रा वृत्तम्। "अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा" इति लक्षणात्॥

CHARCHA

1. यावत्—अवधारणे अव्यय।

2. गृहिणीम्—गृहमस्या अस्तीति गृह + इनि मत्वर्थे गृहिणी wife ; etc.

3. गृहजनेन—जन has जातौ एकवचनम्। गृहस्थ: जन: गृहजन:, शाकपार्थिवादि। तेन। सहशब्दयोगे ३या।

4. सङ्गीतकम्—"सम् + गै + क्त भावे सङ्गीतम् music. तदेव इति स्वार्थे कन्

5. गृहा:—"गृहं गृहा: पुंभूम्नि" direct that गृह in the neuter may be singular, but in the masculine it is always plural.

6. स्वस्वकर्मणि—स्व is निज, आत्मीय। वीप्सायां द्विर्वचनम्। स्वं स्वं कर्म स्वस्वकर्म,—(?) अस्मिन्। We offer the above analysis of the compound with some hesitation, because we make it a तत्पुरुष of three words which is opposed to the general rule "सुप सुपा"। A तत्पुरुष of more than two words is allowed in special cases only. But no other way of expounding the compound seems available. The case is not one of व्यतिहार ; nor again is समासवद्भाव available in duplications through वीप्सा। Or proceed thus—स्वं कर्म। स्वस्य स्वकर्म। Each one's special duties alloted. अधिं ७मी।

7. अभियुक्ता:—अभि + युज + क्त कर्त्तरि attentive.

8. गन्धान्—aromatic herbs etc. "गन्धा गन्धके आमोदे लेशे सम्बन्ध-गर्वयो:। स एव द्रव्यवचनो बहुत्वे पुंसि चस्मृत:॥" इति विश्व:। Hence गन्ध = गन्धद्रव्याणि। तान्। obj of पिनष्टि (पिष रुधादि + लटति)॥

9. उद्ग्रथते—उद् + ग्रथ + लट्ते। This is irregular, because the root ग्रथ in not enunciated by Panini. उद्ग्रथ्नाति seems to be the correct form.

10. विचित्रा:—चित्र speckled, also wonderous विशेषेण चित्रा:।

11. अनुयाति—उपसर्गवशात् अपि सकर्मकत्वम्।

12. हुङ्कृतेन—हुम् is a monotonous sound uttered when working the pestle. हुम् + कृ + क्त भावे हुङ्कृतम्। तेन। सहार्थे ३तीया।

5. भवतु कुटुम्बिनीमाहूय पृच्छामि (नेपथ्याभिमुख-मवलोक्य)।

गुणवत्युपायनिलये स्थितिहेतोः साधिके त्रिवर्गस्य ।
मद्भवननीतिविद्ये कार्य्याचार्य्ये द्रुतमुपेहि ॥ ५ ॥

Well, I will call my wife and ask her. (Looking towards the tiring room)—Come quick, O the talented, the storehouse of expedients, the provider of the group of three which is the very source (Or—for the sake) of existence, the adviser at undertakings, the very science of Polity of my house.

भवत्विति । 'भवतु' आस्तां विमर्शः 'कुटुम्बिनीं' भार्य्याम् 'आहूय पृच्छामि' सैव तथ्यं कथयिष्यति । (नेपथ्यस्य वेषरचनास्थानस्य 'अभिमुखं' यथा तथा 'अवलोक्य' आह) । अन्वयः—हे गुणवति, उपायनिलये, स्थितिहेतोः त्रिवर्गस्य साधिके, कार्य्याचार्य्ये, मद्भवननीतिविद्ये, द्रुतम् उपेहि । व्याख्या—'हे गुणवति' दयादाक्षिण्यादिभूषिते, हे उपायानां गृहकर्म्मपाटवादीनां 'निलये' निवासभूते हे 'स्थितेः' गृहस्थाश्रमस्थितेः यो 'हेतुः' निमित्तं तस्य 'त्रिवर्गस्य' धर्मार्थकामात्मकस्य 'साधिके' निर्वाहयित्रि, हे 'कार्य्यस्य' कर्त्तव्यस्य 'आचार्य्ये' उपदेष्ट्रि, अतएव हे 'मद्भवनस्य' मद्गृहस्य 'नीतिविद्ये' नयशास्त्रस्वरूपे मत्पत्नि 'द्रुतमुपेहि' झटिति आगच्छ । नीतिरपि सन्ध्यादिभिर्गुणवती, सामादिभिरुपायनिलया, राज्यादेः त्रिवर्गस्य साधिका कार्य्याचार्य्या च । एतेन नाटकेऽस्मिन् नीतिविद्यायाः विलासः सुतरां प्रकटीभविष्यति इति सूच्यते । आर्य्यावृत्तम् । "यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्य्या ॥" इति लक्षणात् ।

CHARCHA

1. भवतु—An idiomatic expression when dropping a subject. It is often treated as an अव्यय ।

2. कुटुम्बिनीम्—कुटुम्बमस्ति अस्याः कुटुम्बिनी । ताम् । Refers to the wife.

3. नेपथ्य &c.—नेपथ्य means वेष also वेषरचनास्थान । Here the latter. "नेपथ्यन्तु प्रसाधने रङ्गभूमौ वेषभूमिषु" इति मेदिनी ।

4. गुणवति—Not the double sense. When applied to नीतिविद्या the गुणs are six in number, namely, सन्धि, विग्रह, यान, आसन द्वैध, आश्रय ।

5. उपायनिलये—उपाय applied to नीतिविद्या is expedient. These are four in number, viz, सामन्, दान, भेद, दण्ड । उपायाः निलीयन्ते अस्याम् इति उपाय + नि + ली + अच् अधिकरणे स्त्रियाम् उपायनिलया । Thus derived the word is not necessarily masculine. Usually घञन्त, अवन्त and अजन्त words are masculine in the भाववाच्य, but in other cases they are often treated as वाच्यलिङ्ग ।

6. स्थितिहेतोः—स्थिति is preservation ; स्थितेः हेतुः । तस्य । Qual. त्रिवर्गस्य । Or स्थितिरेव हेतुः स्थितिहेतुः । तस्मात् । हेतौ पञ्चमी । It is हेतु of the क्रिया in साधिके ।

7. त्रिवर्गस्य—त्रिवर्ग is a संज्ञा of the three धर्म, अर्थ, काम ; also of three वृद्धि, स्थान, चय । It has the latter sense when taken in connection with नीतिविद्या । त्रयाणां वर्गः त्रिवर्गः तस्य ।

8. कार्याचार्ये—आ + चर + ण्यत् कर्मणि स्त्रियाम्, आचार्या Instructress by the Varttika 'आचार्यादणत्वञ्च" । The feminine of आचार्य is आचार्या or आचार्यानी । The former means स्वयमुपदेष्ट्री, and the latter the wife of आचार्य and its न is dental and not cerebral. कार्याणामाचार्या &c. सर्वत्र सम्बुद्धिः ।

9. उपेहि—उप + आ + इ + लोट् हि । Hence we have उप + आ + इहि = उप + एहि = उपेहि by पररूप by the rule "ओमाङोश्च" ।

10. Remark—For गुण, उपाय and त्रिवर्ग cf.—Sisupala Canto II, Sl. 26. Kirat I, and Manu VII.

6. (प्रविश्य) नटी—अज्ज, इअम्हि । अज्जाणिओएण अज्जो अणुगेह्णदु (आर्य, इयमस्मि । आज्ञानियोगेन माम् आर्यः अनुगृह्णातु) ।

(Entering) Nati—Here I am, Noble Sir. Let Noble Sir favour me with his command for work.

सूत्र—आर्ये तिष्टतु तावदाज्ञानियोगः। कथय किमद्य भवत्या तत्रभवतां ब्राह्मणानाम् उपनिमन्त्रणेन कुटुम्बकम् अनुगृहीतम्, अभिमता वा भवनम् अतिथयः सम्प्राप्ताः, यत् एष पाकविशेषारम्भः।

Sutra—Noble lady, let command for work stay. Tell me if this house-hold has been favoured by thee to-day by the invitation of worthy Brahamans, or if esteemed guests have reached the house that there is this special preparation for the cooking.

नटी—अज्ज, आमन्तिदा मए भअवन्त बह्मणा [आर्ये, आमन्त्रिता मया भगवन्तो ब्राह्मणाः]।

Nati—Noble Sir, mighty Brahamanas have been invited by me.

सूत्र—कथय कस्मिन्निमित्ते ?

Sutra—Tell me for what reason.

नटी—उवरज्जदि किल भअवं चन्दोत्ति [उपरज्यते किल भगवान् चन्द्र इति]।

Nati—For that reason that the mighty moon will be eclipsed.

सूत्र—आर्ये, क एवमाह।

Sutra—Noble lady who says so ?

नटी—एवं खु नअरवासो जणो मन्तेदि [एवं खलु नगरवासो जनो मन्त्रयते]।

Nati—So do people living in the city say.

प्रविश्येति—'नटी' सूत्रधारपत्नी 'प्रविश्य' रङ्गमञ्चमागत्य प्राह हे 'आर्य्य' पूज्य इयमस्मि' एषा अहं प्राप्ता। 'आर्य्यः' मान्यो भवान् 'माम् आज्ञया' आदेशेन यो 'नियोगः' कर्मसु प्रेरणम् तेन 'अनुगृह्णातु'। सूत्रधारः प्राह—'आर्य्ये आज्ञानियोगः तावत्' तत्कालं 'तिष्ठतु' आस्तां, तत्कथा यातु इत्यर्थः। 'कथय अद्य भवत्या तत्र भवतां पूज्यानां' ब्राह्मणानाम् उपनिमन्त्रणेन कुटुम्बकं पोष्यवर्गः 'अनुगृहीतं किम्'? 'अभिमता' आदरार्हा 'अतिथयः भवनं सम्प्राप्ताः वा' आगताः किम्? 'यतः' यस्मा-द्धेतोः 'एष पाकविशेषस्य' विशिष्टस्य पाकस्य आरम्भः' दृश्यते। आरम्भं दृष्ट्वा मन्ये ब्राह्मणा निमन्त्रिताः अतिथयो वा प्राप्ताः ब्रूहि कतमदेतयोः। नटी प्राह—हे आर्य्य मया भगवन्तो ब्राह्मणाः निमन्त्रिताः। कस्मात्? ततः नटी आह 'भगवान् चन्द्रः उपरज्यते किल' राहुग्रस्तो भविष्यति खलु 'इति' हेतोः निमन्त्रिताः। ग्रहणेषु ब्राह्मणभोजनं भूतये भवति इति भावः।

CHARCHA

1. आर्य्य—अर्य्यते इति ऋ+ण्यत् कर्मणि आर्य्यः noble. Addressed to the husband here. आर्य्यपुत्र is the more common form of address. The deviation is because of the etiquette of the नाट्यशाला which requires that नटी and सूत्रधार should address each other as आर्य्य। Cf.—"विप्रामात्याचार्य्या नटीसूत्रभृतौ मिथः"—Dasarupa. सूत्रभृत् is सूत्रधार।

2. आज्ञानियोगः—नि+युज् भावे नियोगः employment. Now see व्याख्या। Nom. to तिष्ठतु।

3. तत्रभवताम्—This is equivalent to तेषां भवताम् and implies respect, तेषाम् is changed into तत्र with the addition of त्रल् by the rule "इतराभ्योऽपि दृश्यन्ते"; Thus स भवान्=तत्र भवान्। तं भवन्तम्=तत्र भवन्तम्। तेन भवता=तत्र भवता etc. Here the two words are not necessarily compounded. If compounded, say ते भवन्तः तत्र भवन्तः, सुपसुपा or, कस्यचित्। तेषाम्। Qual. ब्राह्मणानाम्।

4. कुटुम्बकम्—कुटुम्बानां समूहः इति कुटुम्ब + कन् etc.

5. पाकविशेष &c.—वि + शिष + घञ् भावे विशेषः specially, excellence, etc. पाकस्य विशेषः पाकविशेषः = विशिष्टः पाकः। तस्य आरम्भः।

6. कस्मिन् निमित्ते—See under कस्य हेतोः, sl. 1. Ante.

7. उपरज्यते—उप + रञ्ज + लट ते कर्मणि ; lit. is being tinted. The moon becomes a dull red—becomes tinted—just before an eclipse. Hence an eclipse is called उपराग। "उपरागस्तु पुंसि स्यात् राहुग्रासेऽर्कचन्द्रयोः" इति विश्वः quoted in अमरटीका।

8. आह—ब्रु + लट तिप् स्थाने णल्। Sometimes it is used in a past sense also (= उवाच) but then the word is an अव्यय।

7. सूत्र—आर्ये कृतश्रमोऽस्मि चतुःषष्टयङ्गे ज्योतिःशास्त्रे। तत् प्रवर्त्यतां भगवतो ब्राह्मणान् उद्दिश्य पाकः चन्द्रोपरागं प्रति तु केनापि विप्रलब्धासि। पश्य—

क्रूरग्रहः स केतुश्चन्द्रमसम्पूर्णमण्डलमिदानीम्।
अभिभवितुमिच्छति बलात्——॥ ७ ॥

Sutra—Noble lady, I have toiled through the science of Astronomy with its sixty four branches : so let cooking be done for the mighty Brahmanas, but as to the eclipse of the moon, you have been misled by some one. Mark—That wicked planet Ketu is now trying forcibly to overcome the not-yet-full-orbed moon—

(इत्यर्द्धोक्ते) नेपथ्ये—आः क एष मयि स्थिते—

(When half uttered) In the dressing room,—Ha ! who is it that I living.—

सूत्र————रक्षत्येनं तु बुधयोगः ॥ ७ ॥

Sutra—But conjunction with Mercury saves him.

आर्य्ये इति। हे 'आर्य्ये' मान्ये 'चतु:षष्ठि: अङ्गानि' यस्य तादृशे दु:खसाध्ये 'ज्योति:शास्त्रे कृतश्रम: अस्मि' श्रम: कृत: स च श्रमो मे सफल:। तत् ममापि अत्र वक्तव्यमस्ति 'तत्' तस्मात् ब्रवीमि 'भगवती ब्राह्मणान् उद्दिश्य पाक: प्रवर्त्त्यतां' क्रियतां तत्र मया न निषिध्यते। 'चन्द्रोपराग प्रतित्' चन्द्रग्रहणविषये पुन: 'केनापि विप्र-लब्धा' प्रतारिता 'असि'। चन्द्रग्रहणमद्य नैव भविष्यति। कुत एवं ब्रवीमि इति चेत् 'पश्य'—अन्वय:॥ स क्रूरग्रह: केतु: इदानीम् असम्पूर्णमण्डलं चन्द्रं बलात् अभिभवितुम् इच्छति। व्याख्या—'स क्रूरग्रह:' असौ प्रसिद्ध: पापग्रह: 'केतु:' [राहुग्रास इव केतुग्रासोऽपि सम्भवति। टुण्ढिराजस्तु उभयोरेकदेहोद्भवत्वात् अभेदा-ध्यवसानेन राहुरेव अत्र केतुशब्देन व्यपदिष्ट: इति मन्यते] 'इदानीम् अद्य 'असम्पूर्णमण्डलम्' असमग्रकलं 'चन्द्रम्' अपूर्णचन्द्रमित्यर्थ: 'बलात्' साहसेन 'अभि-भवितु'' कवलीकर्त्तुम् 'इच्छति' यतते न तु अभिभवति अभिभविष्यति वा, इच्छामात्र-मस्ति नात: परं किञ्चित्। पूर्णस्यैव ग्राससम्भवात्, अद्य तु अपूर्ण इति साहसमेव। अत्र श्रोतृभि: 'स केतु:' इत्यस्य 'सकेतु:' इति समस्तरूपेण ग्रहणमपि सम्भवति, अर्थस्तु तदा भिद्यते यथा—अन्वय:। क्रूरग्रह: सकेतु: सन् इदानीम् असम्पूर्णमण्डलं चन्द्रं बलात् अभिभवितुमिच्छति। व्याख्या—'क्रूर:' घोर: 'ग्रह:' आग्रह: चन्द्रगुप्तपरा-भवाध्यवसाय: यस्य स राक्षस: 'केतुना' मलयकेतुना 'सह' तदन्वित: सन् इत्यर्थ: 'इदानीम्' अधुना 'असम्पूर्णम्' अवशीकृत 'मण्डलम्' कृत्स्नं प्रकृतिमण्डलं येन तं 'चन्द्रं' चन्द्रगुप्तं बलात्' महता स्वसैन्यबलेन जातो यो दर्प: तस्मात् 'अभिभवितुमिच्छति'। (एतमर्थमवलम्ब्य कश्चित् 'नेपथ्ये' वेशरचनाभूमौ 'अर्द्धोक्ते' एव सूत्रधारवचने सकोपसाह) 'आ: क एष मयि स्थिते' मामनादृत्य चन्द्रगुप्तमभिभवितुमिच्छति ? मयि रक्षितरि विरमतु दुर्व्यसनात् जाल्म:। तत: सूत्रधार: समापयति 'बुधेन' बुधग्रहेण यो 'योग:' एकराशिस्थिति:, स 'तु' स पुन: 'एनं' चन्द्रं 'रक्षति' ग्रासात् त्रायते। पक्षे—'बुधस्य' नयज्ञस्य विदुष: चाणक्यस्य यो 'योग:' सामाद्युपाय-प्रयोग: स 'तु' स पुन: 'रक्षति' चन्द्रगुप्तं त्रायते। द्वितीयेन अर्थेन चाणक्यस्य उपक्षेप: कृतं भवति। वृत्तमार्य्या। उपक्षेपकृतम्।

CHARCHA

1. चतुःषष्ट्यङ्गे—The वाचस्पत्य quotes गर्ग for twenty-four अङ्गs and forty उपाङ्गs of Astronomy—astrology. Here the distinction between angas and upangas is ignored and all are treated as अङ्ग। usually ज्योतिष is त्रिस्कन्ध-गणित, होरा and फलित।

2. प्रवर्त्यताम्—प्र + वृत् + णिच् + लोट् ताम् कर्मणि। कामचारानुज्ञायां लोट्।

3. चन्द्रोपरागम्—उपराग eclipse (see ante. Para 6) चन्द्रस्य उपरागः etc. 'प्रति' इति कर्मप्रवचनीययोगे द्वितीया।

4. विप्रलब्धा—वि + प्र + लभ + क्त कर्मणि। Mis-informed.

5. क्रूरग्रहः—गृह्णाति रविनेत्रासि इति गृह + अच् कर्त्तरि ग्रहः planet. Now कर्मधा—(see व्याख्या)। Also ग्रह + अप् भावे persistence. Now बहुब्रीहि (see व्याख्या)। In the latter case the epithet refers to the minister राक्षस (see व्याख्या)।

6. स केतुः—Uncompounded, स is प्रसिद्धार्थ' and केतु is the lower half of the body of राहु (The latter was cut down into two by विष्णु at the time when अमृत was being distributed to the gods after the churning of the ocean). In the second explanation, the words are compounded, giving the बहुब्रीहि compound सकेतुः (=केतुना सह)। केतु now is a contraction for मलयकेतु (Comp. भीम for भीमसेन)। And सकेतुः is a विशेषण of क्रूरग्रहः which refers to राक्षस। We may however even in this case leave the two words uncompounded and explain—स भवतां पूर्वपरिचितः केतुः मलयकेतुः etc. क्रूरग्रहः now qualifies केतुः। We have given above the mythological account of केतु। Astronomically राहु is the ascending node and केतु the descending node of the moon's orbit. Eclipses take place at both nodes. Those in the one being राहुग्रास while those in the other are केतुग्रास।

7. चन्द्रमसम्पूर्णमण्डलम्—ढुण्ढि splits up चन्द्रमसं पूर्णमण्डलम्। This however contradicts the last line of the verse (see under बुधयोगः below).

8. बलात्—See व्याख्या। In the first interpretation it is an अव्यय। In the second say बलमुपसंगृह्य इति ल्यप्लोपे पञ्चमी। Note

that बलमाश्रित्य, relying upon strength, suits the first interpretation also.

9. बुधयोग:—बुध, Mercury is very close to sun and has his orbit much closer than that of the earth. Hence, as seen from the earth, it is always close to the sun, being only a few degrees from it even when most remote. The moon having बुधयोग is thus also close to the sun. Hence the time is near अमावस्या। Consequently the moon is bound to be असम्पूर्णमण्डल। Hence the contradiction in ह्रस्व। This also explains why we prefer our reading to Telang's चन्द्रमस पूर्णमण्डलम्।

8. नटी—अज्ज, को उण एसो धरणीगोअरो भविअ चन्द्रं गहाभिओआदो रक्खिदुं इच्छदि [आर्य कः पुनरेष धरणीगोचरो भूत्वा चन्द्रं ग्रहाभियोगात् रक्षितुम् इच्छति]।

Nati—Noble Sir, who is that, having the earth for his quarters, ventures to guard the moon from planetary aggression ?

सूत्र—आर्ये, यत्सत्यं मयापि नोपलक्षितः। भवतु भूयोऽभियुक्तः स्वरव्यक्तिमुपलप्स्ये (क्रूरग्रहः इत्यादि पुनस्तदेव पठति)।

Sutra—Noble lady, really he was not noticed by me too. However attempting again, I shall obtain the identification of his voice (repeats the verse क्रूरग्रहः etc.).

(नेपथ्ये)—आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति।

(In the dressing room)—Ha ! who is it that, I living, dares to overcome Chandragupta ?

सूत्र—(आकर्ण्य) आर्य्ये, ज्ञातम्—

कौटिल्यः—(इत्यर्द्धोक्ते नटी भयं नाटयति)

Sutra—Listening, Ha ! found. Kautilya—(when half uttered Nati acts fright).

सूत्र———कुटिलमतिः स एष येन
क्रोधाग्नौ प्रसभमदाहि नन्दवंशः।
चन्द्रस्य ग्रहणमिति श्रुतेः सनाम्नो
मौर्य्येन्दोर्द्विषदभियोग इत्यवैति ॥ ८ ॥

तदित आवां गच्छावः (इति निष्क्रान्तौ)।

प्रस्तावना।

Sutra—Kautilya it is, who, on hearing of the ग्रहण (suppression) of चन्द्र, understands enemy-attack upon the moon—like Mauryya who has a similar name—Kautilya, at heart in-sincere, by whom the race of Nanda was promptly consumed in the fire of his wrath. So let us be off from here (They depart).

Here ends the Prelude.

आर्य्ये कः इति। नेपथ्योक्तिं प्रति नटी प्राह 'हे आर्य्य' भवान् ब्रवीति आकाशे बुधयोगश्चन्द्रमपरक्षतीति, 'एष पुनः कः धरणी गोचरः' देशो यस्य तादृशो 'भूत्वा' नेपथ्यस्थित एव इत्यर्थः 'चन्द्रं ग्रहस्य अभियोगात्' पीड़नात् 'रक्षितुमिच्छति' ? सूत्रधार आह 'आर्य्ये यत्सत्यम्' तत्त्वत एव भवत्या इव 'मयापि न उपलक्षितः' न निरूपितः क एष इति। 'भवतु' यातु तत् 'भूयः' पुनरपि 'अभियुक्तः' व्यापृतः सन् क्रूरग्रह इत्यादि वदन् 'स्वरस्य' कण्ठध्वनेः व्यक्तिम्' अभिव्यञ्जनं निर्णयमित्यर्थः 'उपलप्स्ये' प्राप्स्यामि ज्ञास्यामि कस्यायं कण्ठ इति भावः। एवम् अभिमन्त्राय ('तदेव क्रूरग्रह इत्यादि पुनः पठति')। तच्छ्रुत्वा सोऽपि 'नेपथ्ये' स्थितः पुरुषः पुनराह सकोपम् 'आः मयि स्थिते कः एष' मूर्खः चन्द्रगुप्तम् अभिभवितुमिच्छति' सद्यः समुन्मूलयाम्येनम्। ('आकर्ण्य' श्रुत्वा) सूत्रधारः प्राह 'आर्य्ये ज्ञातम्' स्वरव्यक्तिरुपलब्धा। चन्द्रगुप्तस्य

अमात्यः 'कौटिल्यः चाणक्यः ('अर्थोक्ति' असमाप्ते एव वचसि 'नटौ भयं नाटयति' अभिनयते) सूत्रधारो वदन्नेवासीत्—अन्वयः ॥ येन क्रोधाग्नौ नन्दवंशः प्रसभमदाहि स एष कुटिलमतिः कौटिल्यः चन्द्रस्य ग्रहणम् इति श्रुतेः समासः मौर्य्येन्दोः द्विषदभियोग इति अवैति। व्याख्या—'येन' ब्राह्मणेन 'क्रोधाग्नौ' कोपवह्नौ 'नन्दवंशः' राज्ञो नन्दस्य कुलं नव नन्दा इति यावत् 'प्रसभं' झटिति 'अदाहि' दग्धः चन्द्रगुप्तश्च राजा कृतः 'स एषः' नेपथ्यगतो जनः 'कुटिलमतिः' क्रूराशयः 'कौटिल्यः' चाणक्यः 'चन्द्रस्य ग्रहणमिति श्रुतेः' अस्य श्रवणात् 'समासः' तुल्याख्यस्य 'मौर्य्येन्दोः' इन्दुतुल्यस्य चन्द्रगुप्तस्य आत्मप्रतिष्ठापितस्य 'द्विषता' शत्रुणा 'अभियोगः' आक्रमणम् 'इति अवैति' एतत् मन्यते ततश्च कोपादेव भाषते। कष्टं स्यात् यदि स आगत्य तथा मन्यमानो नौ पश्येत् 'तत्' तस्मात् 'आवाम् इतः' अस्मात् स्थानात् 'गच्छावः' (इत्युभौ 'निष्क्रान्तौ' रङ्गमञ्चादपगतौ)। एतन्नाम 'प्रस्तावना' कथामुखम्। ["कौ को गच्छिदाश्रयतिः प्रहर्षिणीयम्" इति प्रहर्षिणीवृत्तम्]।

CHARCHA

1. धरणीगोचरः—गावश्चरन्ति अस्मिन् इति गो+चर+घ अधिकरणे संज्ञायाम् गोचरः lit. pasture land, but it is a संज्ञा of any site. Next बहुव्रीहि (See व्याख्या)। Pred. to कः।

2. गृहाभियोगात्—अभि+युज+घञ् भावे अभियोगः attack. गृहस्य (see ante para 7) अभियोगः। तस्मात्। पञ्चमी in connection with the वाणार्थ root in रक्षितुम्।

3. अभियुक्तः—अभि+युज+क्त कर्त्तरि अभियुक्तः employed, attentive. This may mean either that he wants to employ himself in repeating the verse, or to be more attentive after the repetition.

4. स्वरव्यक्तिम्—वि+अञ्ज+क्तिन् भावे व्यक्तिः disclosure, identification, etc. स्वरस्य व्यक्तिः etc. obj, of उपलप्स्ये (उप+आ+लभ लृट् स्ये)।

5. आकर्ण्य—आ सम्यक् कर्णेन गृहीत्वा इति आ+कर्ण+णिच् (नामधातु) +ल्यप्।

6. कुटिलमतिः—चाणक्य was a hard-hearted politician, hence necessarily कुटिलमतिः। Illustrations of his कुटिलता may be seen

in the total destruction of the नन्द family, but pre-eminently in the assassination of the mountain-prince पर्वतक who had helped him in raising चन्द्रगुप्त to the throne of नन्द। See Intro.

7. प्रसभम्—The Puranas say नन्द with his eight sons was killed within seven days of the insult to Chanakya (see Introduction). Hence प्रसभम् quickly. Our poet, however, does not seem to believe this story of quick work. for we see that चाणक्य after having vowed the destruction of नन्द got hold of a friend, introduced him to नन्द's ministers and waited till his friend become intimate with राक्षस (see अस्माकं सहाध्यायि मित्रम् etc. Act I Infra.). This could not have been done in such a short time as one week only.

7. A. अदाहि—दह + लुङ त कर्मणि। was burnt. Nom. येन। Agrees with उक्तकर्म—नन्दवंश:।

8. नन्दवंश:—चाणक्य was insulted by नन्द and vowed his destruction in which he was successful (see Intro).

9. चन्द्रस्य गृहणम्—This is only for the sake of the metre; the actual words used were चन्द्रमभिभवितुमिच्छति (see ante).

19. सुते:—इ तौ प्रमौ। (See under दारुभीते:, sl. 2).

11. सनामन:—समानं नाम यस्य सामामा। तस्य। Qual. मौर्येन्दो:। समान becomes स by the rule "ज्योतिर्जनपद—"। The moon is चन्द्र, and मौर्य was चन्द्रगुप्त which is often contracted into चन्द्र; hence the similarity in name.

12. मौर्येन्दो:—मुरा, a Sudra woman, was, according to the पुराणs, the second wife of नन्द। मुराया: अपत्यं पुमान् इति मुरा+ण्य मौर्य: [by "कुर्वादिभ्यो ण्य:"। कुर्वादि includes मुर (and therefore the feminine मुरा also)] i. e., चन्द्रगुप्त।मौर्य: इन्दुरिव मौर्येन्दु:। तस्य, शेषे षष्ठी or उभयप्राप्तौ कर्मणि षष्ठी (see next). ढुण्ढिराज says चन्द्रगुप्त was a son of सर्वार्थसिद्धि। This is not however our poet's story. The poet also seems to be inclined not to treat मुरा as wife of नन्द (see Intro.).

13. द्विषदभियोग:—द्विषतां अभियोग: or द्विषत: अभियोग:। Before

compounding, we had द्विषन् मौर्येन्दुम् अभियुङ्क्ते। On going to attach a कृत् we see that there is उभयप्राप्ति here. So we attach तृतीया to कर्त्ता and षष्ठी to कर्म। Thus द्विषता अभियोगः। द्विषतः अभियोगः is also allowable by the Varttika "शेषे विभाषा"। शेषषष्ठी is of course available in all cases. इति योगे रमा।

14. प्रस्तावना—प्र+स्तु+णिच्+युच् भावे स्त्रियां प्रस्तवना prelude. The साहित्यदर्पण thus defines प्रस्तावना—"नटी विदूषको वापि पारिपार्श्विक एव वा। सूत्रधारेण सहिताः संलापं यत्र कुर्वते॥ चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः। आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तवनापि सा॥" The प्रस्तावना here is a कथोद्घात type in which the actor enters taking up the words of the सूत्रधार। Thus—"स्वेतिवृत्तसमं वाक्यमर्थं वा यत्र सूत्रिणः। गृहीत्वा प्रविशेत् पात्रं कथोद्घातो द्विधैव सः॥"—Dasarupa. Here सूत्रिणः—सूत्रधारस्य।

15. अवैति—अव+इ+लट् ति। Knows. Nom. कौटिल्यः।

9. (ततः प्रविशति मुक्तां शिखां परामृशन् चाणक्यः)

चाणक्यः—कथय क एष मयि स्थिते चन्द्रगुप्तमभिभवितु-मिच्छति।

आस्वादितद्विरदशोणितशोणशोभां
सन्ध्यारुणामिव कलां शशलाञ्छनस्य।
जृम्भाविदारितमुखस्य मुखात् स्फुरन्तीं
को हर्तुमिच्छति हरेः परिभूय दंष्ट्राम्॥ ८॥

(*Now Chanakya enters feeling the loose tuft of hair on his crsst*).

Chanakya—Tell me, who is it that, I living, dares to overcome Chandragupta? Who dares defiantly to extract from the mouth of the lion whose jaws have been opened by a yawn the fiery tooth which is red in appearance from the elephant's blood just tasted and is thus shining like the lunar digit reddened at dusk?

ततः प्रविशति इति। 'ततः' तदनन्तरं 'मुक्ताम्' असंयतां 'शिखां' चूड़ां शिरःस्थ' केशसंघातमिति यावत् 'परामृशन्' करेण स्पृशन् 'चाणक्यः प्रविशति' ब्रूते च 'मयि स्थिते स्थित मामनादृत्य ["षष्ठी चानादरे" इति चकारात् अनादरे सप्तमी] 'क एष चन्द्रगुप्तमभिभवितुमिच्छति कथय' तस्य नाशाय पुनः प्रतिज्ञाम् आरोहामि। अन्वयः॥ कः जृम्भाविदारितमुखस्य हरेः मुखात् आस्वादित-द्विरदशोणितशोणशोभां शशलाञ्छनस्य सन्ध्यारुणां कलाम् इव स्फुरन्तीं दंष्ट्रां परिभूय हर्तुमिच्छति। व्याख्या—'कः' एष 'जृम्भया' श्रान्तिजनितचेष्टाविशेषेण 'विदारितं' व्यात्तं 'मुखं' यस्य तस्य 'हरेः' सिंहस्य 'मुखात् आस्वादितं' यत् 'द्विरदशोणितं गजरक्तं' तेन 'शोणा' अरुणा 'शोभा' यस्याः तादृशीम् अतएव 'शशलाञ्छनस्य' चन्द्रस्य 'सन्ध्यया अरुणां कलामिव स्फुरन्तीम्' अवभासमानां 'दंष्ट्रां' दशनं 'परिभूय' अवमत्य 'हर्तुम्' उन्मूलयितुम् 'इच्छति' कथय इतिपूर्वेण अन्वयः। गजघातनात् श्रान्तेन हरिणा जृम्भितम्। एतदवसरे दन्तोत्पाटनचेष्टा निश्चितं प्राणनाशिनी। एवं नन्दगजं विनाश्य चाणक्यकेसरी किञ्चिदिव श्रान्तो जृम्भते, न हि स मृतः, अवान्तरे क एष अस्य दंष्ट्रास्वरूपं चन्द्रगुप्तम् उन्मूलयितुमिच्छति ? अहो साहसम्! इति भावः। [वसन्त-तिलकं वृत्तम्। "ज्ञेयं वसन्ततिलकं तभजा जगौ गः" इति लक्षणात्]।

CHARCHA

N. B.—The Scence lay in चाणक्य's house at Kusumapura.

1. मुक्तां शिखां परामृशन्—प्राक् प्रतिज्ञावसरे मुक्ता शिखा। तीर्णायाम् अपि प्रतिज्ञायां चन्द्रगुप्तलक्ष्मीः अद्यापि स्थैर्यं न आसादिता इति न पुनर्बद्धा। cf. "आक्रम्याक्रुद्धकोपस्फुरणविषमिताग्राङ्गुलीमुक्तचूड़ां लोकप्रत्यक्षमुग्रां सकलरिपुकुलोच्छेददीर्घां प्रतिज्ञाम्" etc., Act III. sl. 27. परामृशन् = touching. This shows readiness fow another bow. It was a habit a kind of another instinct, with चाणक्य to unloosen the tuft when uttering a vow. On the present occasion, the सूत्रधार's words prompted him to take another vow, and instinctively the hand flew to the tuft though the tuft was hanging loose already. cf. "शिखां मोक्तुं बद्धामपि पुनरयं धावति करः" etc. Act III. sl. 29.

2. Remark—After this, some read पश्य आस्वादितद्विरद etc.;

But taking पक्ष with the verse following, we get पक्ष क इच्छति which seems incongruous. We have therefore omitted पक्ष ।

2. आस्वादित etc.—द्वौ रदौ दन्तौ, यस्य द्विरद: । Now see व्याख्या । द्विरद draws attention to the formidable tusks and implies great effort in killing the elephant ; next follows a full meal of blood ; hence the जृम्भा । Qual दंष्ट्राम् ।

4. सन्ध्यारुणाम्—The lunar digit is seen at dusk at the beginning of the bright fortnight. Hence the कला will grow which implies further accession to चन्द्रगुप्त's power.

5. जृम्भाविदारित etc.—For analysis see व्याख्या । The lion only yawns, and is not dead yet, so beware. Qual. हरे: ।

6. मुखात्—From the very jaws ! Look at the imprudence..

7. हरे:—Of the lion himself, not of an ordinary dog or of a mean jackal.

8. परिभूय—Used intransitively. परिभवनानुकूलव्यापारं कृत्वा । The implication is of course हरिं परिभूय दंष्ट्रां हर्तुमिच्छति, though this is not said directly.

9. Remark—"चाणक्य is हरि" implies wakefulness चाणक्य and also power to punish. चन्द्रगुप्त is चाणक्य's tooth, because, owing to delegated power it is through him that चाणक्य bites. ढुण्ढिराज's remarks here are worth-quoting—"को नाम इति (? क एष) राक्षसस्य साहसिकत्व-दुःखसाध्यसाधकत्वादयो गुणा: सूचिता: । हरे :दंष्ट्रामिति मौर्यश्रियो दुरुद्धरत्वं सूचितम् । आस्वादितेति अचिरकृतनन्दवधरोष: अद्यापि न शान्त इति सूचितम् । सन्ध्यारुणचन्द्रकलादृष्टान्तेन मौर्यश्री: अभिनवा वर्द्धिष्णु: विश्वाभिनन्द्या इति च सूचितम् । जृम्भाविदारितमुखस्य इति स्वस्य अस्मिन् विषये अतिजागरता ध्वनिता । स्फुरन्तीमिति ममगाङ्गतया लक्ष्म्या: वैरिदु:साध्यत्वमुक्तम् । एवं जाग्रतोऽपि मम पौरुषं परिभूय अवज्ञाय मौर्यलक्ष्मीं हर्तुम् इच्छति अतिशूर: दण्डनीतिपारदृश्वा स्वामिकार्यधुर्यश्च राक्षस: अवश्यं संग्राह्य: इति चाणक्योक्तिसूचित-भावरूपा बीजस्य आरम्भावस्था अर्थत: सूचिता । चन्द्रगुप्तस्यैश्वर्यफलकस्य राक्षससंग्रहरूपकार्यस्य हेतु: अनुकूलदैव: चाणक्यनीतिप्रयोगो बीजम् ।"

10. अपिच—

नन्दकुलकालभुजगीं कोपानलबहुलनीलधूमलताम् ।
अद्यापि बद्ध्यमानां वध्यः को नेच्छति शिखां मे ॥ १० ॥

Moreover who is it that deserves death and does nos even now like the tuft of hair on my crest being tied back—the tuft which is like the deep black line of smoke of my fiery wrath, like a cobra to the family of the Nandas ?

अन्वयः ॥ वध्यः कः नन्दकुलकालभुजगीं कोपानलबहुलधूमलतां मे शिखाम् अद्यापि बद्ध्यमानां न इच्छति । व्याख्या—'वधार्हः 'को' जनः 'नन्दकुलस्य' सम्बन्धे "कालभुजगीं" कृष्णसर्पीमिव 'अनलः' इव यो मे 'कोपः' तस्य 'बहुलनीलाम् असितकृष्णां 'धूमलताम्' इव 'मे शिखाम् अद्यापि' नन्दवंशध्वंसेऽपि 'बद्ध्यमानां' संयम्यमानां 'न इच्छति' ? को जनः मां भूयोऽपि मुक्तया शिखया प्रतिज्ञारूढं कृत्वा आत्मविनाशं प्रार्थयते ? एष तं हन्मि इति भावः । अतढ्ढुण्ढिराजः "मलयकेतुनिग्रहं विना शिखां न बध्नामि इति पद्यस्य निष्कृष्टोऽर्थः" इति । इयमार्या ; उक्तं लक्षणम् ।

CHARCHA

1. नन्दकुल etc.—कालभुजगी = कृष्णसर्पी । नित्यसमास । जातौ ङीष् । By transference of epithets this means like कालभुजगी । नन्दकुलस्य कालभुजगीम् etc. Qual. शिखाम् ।

2. कोपानल etc.—बहुल = excessive. बहुलं नीला, सुप् सुपा । बहुलनीलाधूमलता = like बहुलनीलधूमलता as before. कोपानलस्य बहुलनीलधूमलताम् etc. Qual. शिखाम् । mark the destructive nature of the शिखा ।

3. अद्यापि—The attempt at invasion by मलयकेतु shows that मौर्यलक्ष्मी is not yet स्थिरा, hence the necessity of leaving the शिखा untied. Otherwise I would have tied it back.

4. वध्यः—वधमर्हति इति वध + य । मलयकेतु is वध्य because of this attempt at invasion.

5. Remark—Here ढुण्ढि remarks "नैल्यकौटिल्यगुणेन कालभुजगीधूमलतात्वेन निरूपणम्" । In other words, he makes a रूपक by identifying शिखा with कालभुजग and धूम । But it grates the ear to have in one breath an identification, at first with a कालभुजग

and again with धूम, and lastly to have it taken in its own character as a शिखा (वह्यमाना requires that शिखा should be taken as शिखा and not as कालभुजग or धूम)। उपमा, however, as explained in the व्याख्या is quite legitimate because the common attribute differ with कालभुजग and धूम। Of course श्लेष makes the common attributes the same (see नैल्यकौटिल्य etc.), but it will be advantageous to say that the शिखा resembles कालभुजगी owing to its deadly effects on the नन्दs। (see Intro).

11. अपिच—

> उल्लङ्घयन्मम समुज्ज्वलतः प्रतापं
> कोपस्य नन्दकुलकाननधूमकेतोः।
> सद्यः परात्मपरिमाणविवेकमूढः
> कः शालभेन विधिना लभतां विनाशम् ॥ ११ ॥

शार्ङ्गरव, शार्ङ्गरव।

Besides, who slow to gauge the strength of self and adversary, is forthwith to suffer destruction after the fashion of a moth, crossing the flame of my wrath—the fire unto the forest of the family of Nanda—that is about to blazo (Or blazing) the brighter ? Sarangarva, Sarangarva.

उल्लङ्घयन् इति। अन्वयः॥ परात्मपरिमाणविवेकमूढः कः मम समुज्ज्वलतः नन्दकुलकाननधूमकेतोः कोपस्य प्रतापं शालभेन विधिना उल्लङ्घयन् सद्यः विनाशं लभताम् ? व्याख्या—'परस्य' प्रतिपक्षस्य 'आत्मनः' स्वस्य च यत् 'परिमाणं' मात्रा सामर्थ्यं सामर्थ्यमिति यावत् तस्य 'विवेके' विविच्य ग्रहणे 'मूढः' असमर्थः 'कः मम समुज्ज्वलतः' दीप्यमानस्य 'नन्दकुलम्' एव यत् 'काननं' वनं तस्य सम्बन्धे 'धूमकेतुः' अग्निरिव यः 'कोपः' तस्य 'प्रतापं' शिखातुल्यं प्रभावं 'शालभेन विधिना' पतङ्गरीत्या पतङ्ग इव इत्यर्थः 'उल्लङ्घयन्' उल्लङ्घयिष्यन् [वर्त्तमानसामीप्ये लट्] 'सद्यः' सपदि 'विनाशं लभतां' मरणं भजताम् [विधौ लोट]। वसन्ततिलकं वृत्तम्। लक्षणन्तु उक्तम्।

CHARCHE

1. उल्लङ्घयन्—समुज्ज्वलन precedes उल्लङ्घन। Hence with वर्तमान in समुज्ज्वलत: we should have भविष्यत् in उल्लङ्घयन् making it उल्लङ्घयिष्यन्। For कोप, this means, setting at naught. For धूमकेतु, it means, leaping over.

2. समुज्ज्वलत:—For कोप this means rising; for धूमकेतु it is kindling.

3. प्रतापम्—For कोप this = brunt; for धूमकेतु it = heat, flame.

4. नन्दकुल etc.—धूमकेतुरिव कोप: is preferable to धूमकेतुरूप: कोप:, because the aggressor is not identified with शलभ। क: शालभेन विधिना observes a distinction between शलभ and the person referred to by क:।

5. पराभ्य etc.—For analysis see व्याख्या। Qual. क:। None but a मूढ can thus behave with me.

6. शालभेन विधिना—The aggressor's methods are like those of a शलभ, the aggressor is not identified with शलभ; hence we have rejected ढुण्ढि's रूपक in नन्दकुलकाननधूमकेतो:।

7. लभताम्—The speaker wishes the destruction of the aggressor, and over and above that, vaunts of his power to realise the wish. Hence there is here not a mere आशी: as in Magha's "तव दुरासदवीर्यविभावसौ शलभतां लभतामसुहृद्गण:", but also the pronouncement of a doom. It is a विधि। Hence विधौ लोट्। Nom. क:।

8. शार्ङ्गरव—This is the name of a disciple. The repetition implies impatience (संभ्रम), because चाणक्य soliloquises standing and he notices no seat provided for him. This shows the temper of the speaker.

12. (प्रविश्य) शिष्य:—उपाध्याय, आज्ञापय।

Pupil (*entering*)—preceptor, command me.

चाणक्य:— वत्स, उपवेष्टुमिच्छामि।

Chanakya—I mean to sit down, my boy.

शिष्यः—उपाध्याय, ननु इयं सन्निहितवेत्रासना एव द्वार-प्रकोष्ठशाला। तदस्यामुपवेष्टुमर्हति उपाध्यायः।

Pupil—Well preceptor, the shed at the entrance of the gate yard has indeed the cane-seat arranged therein ; so therein it behoves the preceptor to sit down.

प्रविश्य इति। आगते शिष्ये चाणक्यः किञ्चिदिव कोपेनाह 'वत्स' किं न पश्यसि स्थित एवाहम् तत् 'उपवेष्टुम् इच्छामि' आसनं कल्पय। विस्मितः शिष्य आह 'ननु उपाध्याय' आचार्य्य किमेवं ब्रवीषि 'द्वारप्रकोष्ठे' द्वाराङ्गने या 'शाला' कुटी सा 'सन्निहितं' समीपस्थं 'वेत्रासनं' यस्यां तथाविधा 'एव भवदर्थं कल्पितासना एव पुरो दृश्यते न हि विस्मृता मया त्वदीया आसनसज्जा 'तत् अस्यां' शालायां वेत्रासने 'उपाध्यायः' उपवेष्टुमर्हति'।

CMARCHA

1. उपाध्याय—उपेत्य अधीते अस्मात् इति उप + अधि + इङ् + घञ् अपादाने संज्ञायाम् Professor, Preceptor etc. Case of address.

2. वत्स etc.—This is a mild rebuke to the pupil. I have been standing long without a seat being offered by you !

3. ननु—The pupil is a little piqued because of the undeserved rebuke, and answers with some warmth. ननु implies आक्षेप (censure) "नन्वाक्षेपे परिप्रश्ने प्रत्युक्ताववधारणे" इति हैमः।

4. सन्निहित etc.—सम + नि + धा + क्त कर्मणि सन्निहित placed near, at hand. वेत्रनिर्म्मितम् आसनं वेत्रासनम्। Next वह—, see व्याख्या। चाणक्य had not noticed this through pre-occupation.

13. **चाणक्यः—वत्स! कार्य्याभियोग एव अस्मान् व्याकुलयति, न पुनः उपाध्यायसहभूः शिष्यजने दुःशीलता। (नाट्येन उपविश्य आत्मगतम्) कथं प्रकाशतां गतः अयमर्थः पौरेषु, यथा किल नन्दकुलविनाशजनितरोषो राक्षसः पितृ-**

वधामर्षितेन सकलनन्दराज्यपरिपणनप्रोत्साहितेन पर्वतकपुत्रेण मलयकेतुना सह संधाय तदुपगृहीतेन च महता म्लेच्छबलेन परिवृतो वृषलमभियोक्तुमुद्यत इति? (विचिन्त्य) अथवा येन मया सर्वलोकप्रकाशं नन्दवंशवधं प्रतिज्ञाय निस्तीर्णा दुस्तरा प्रतिज्ञासरित् सोऽहम् इदानीं प्रकाशीभवन्तमपि एनमर्थं न समर्थः किं प्रशमयितुम् ?

Chanakya—My child. it is only application to work that distracts me and not the inborn perverseness of preceptors towards disciples. (*Acting sitting—to himself*) What ! has this matter got currency among the citizen that Rakshasa, with his ire excited by the destruction of the family of Nanda having entered into a compact with Malayaketu, son of Pavrataka, who is angered by the murder of his father and is incited with the offer of the entire kingdom of Nanda, is about to war upon Vrishala being backed by a vast force of *Mlechhas* called by Malayaketu ? (*Reflecting*) But am I not able now this matter though going (*gone*) out—I by whom has been successfully crossed the hardly crossable stream of vow after the destruction of the family of Nanda was vowed publicly before the whole world ?

वत्स इति। हे 'वत्स' व्याकुलत्वात् मया आसनं न दृष्टम्, अकारणम् उपालब्धोऽसि। 'कार्य्याणां' यः 'अभियोगः' युगपदुपस्थितिः—यद्वा 'कार्य्येषु' यः अभियोगः एकाग्रता—स 'एव अस्मान्' मां 'व्याकुलयति' व्याकुलं करोति 'न पुनः उपाध्यायानाम्' आचार्य्याणां 'सहभूः' सहजा स्वाभाविकी इत्यर्थः या 'शिष्यजने' छात्रं प्रति 'दुःशीलता' दुष्टता व्याकुलयति। कार्य्यचिन्तया व्याकुलोऽहम् न च त्वयि दुःशीलः, तत् तिरस्कृतो मा शोचीः। ('नाट्येन उपविश्य' उपवेशनमभिनीय 'आत्मगतम्' अन्यैरश्रुतं यथा तथा। आह) 'कथम्' आश्चर्य्ये। 'अयमर्थः' एष वृत्तान्तः—'यथा किल' यत् खलु

नन्दकुलस्य विनाशेन जनितः रोषः' यस्य तादृशः 'राक्षसः' तन्नामा नन्दामात्यः 'पितृवधेन' हेतुना 'अमर्षितेन कोपितेन 'सकलनन्दराजस्य' यत् 'परिपणन'' शुल्केन अवस्थापनं तेन 'प्रोत्साहितेन प्रेरितेन राज्ञः 'पर्व्वतकस्य पुत्रेण मलयकेतुना सह संधाय' मिलित्वा 'तेन' मलयकेतुना 'उपगृहीतेन' सम्भृतेन 'महता' विपुलेन म्लेच्छबलेन' यवनसैन्येन 'परिवृतश्च' समेत एव'वृषलं' शूद्रं चन्द्रगुप्तम् 'अभियोक्तुम्' आक्रमितुम् 'उद्यतः' उद्युक्तः 'इति' अयमर्थः—पौरेषु' नगरवासिषु 'प्रकाशतां गतः' प्रचारं प्राप्तः किम् ? (प्राप्ता विपत्, किमत्र कार्यम् इति 'विचिन्त्य' ध्यात्वा) 'अथवा' अलं चिन्तया, प्रकाशं गत एव चेत् किं मे तेन ? 'येन मया सर्वेषु' न केवलं पौरेषु 'प्रकाशं'' प्रकटं यथा तथा 'नन्दवंशवधं प्रतिज्ञाय दुस्तरा' दुरतिक्रमा 'प्रतिज्ञारूपा सरित् नदी 'निस्तीर्णा' अतिक्रान्ता 'स' तथाविधः तीर्णदुःखप्रतिज्ञः 'अहं' प्रकाशीभवन्तमपि प्रचारं गच्छन्तमपि 'एनमर्थं'' राक्षसाक्रमणरूपं 'प्रशमयितुं' निराकर्त्तुं' 'न समर्थः' नशक्तः 'किं'' शक्त एव। तद्भवतु प्रकाशं का चिन्ता इति भावः। एतेन उपस्थिते विग्रहे राक्षसस्य पराजयं सूचयति चाणक्यः।

CHARCHA

1. कार्याभियोगः—अभि + युज + घञ् भावे अभियोगः attention, pressure. Now see व्याख्या। Remembering that अभि implies आभिमुख्य, the latter sense yields the meaning युगपदुपस्थिति as in the व्याख्या। Some read अभिनियोग but throughout the book we have अभियोग which is therefore preferred.

2. व्याकुलयति – वि+ आ + कुल + अच् कर्त्तरि व्याकुलः। व्याकुलं करोति इति व्याकुल + णिच् + लट् तिप ।

3. उपाध्यायसहभूः—सह युगुपत् भवति इति सह + भू + क्विप् कर्त्तरि सहभूः born simultaneously with. उपाध्यायानां सहभूः etc. Qual. दुःशीलता ! This implies that preceptors are as a rule very hard towards their people.

4. नन्दकुल etc. – For analysis (समास) see व्याख्या। The story of the destruction of the नन्द's will be found in the Introduction.

5. पितृवध etc.—मर्षणं मर्षः भावे घञ् forbearance. न मर्षः अमर्षः

anger. अमर्षः सञ्जातः अस्य इति अमर्षितः। Or अमर्षेण योजित इति अमर्ष + णिच् + क्त कर्मणि अमर्षितः। पितृवधेन अमर्षितः। His father पर्वतक was caused to be assassinated by चाणक्य। See Intro.

6. सकलनन्द etc.—For analysis see व्याख्या। परि + पण व्यवहारे (to trade) + ल्युट् भावे परिपणनम् staking. परिपणायन is an optional form by the rule "आयादय आर्धधातुके वा"। The whole kingdom was offered in exchange for the service मलयकेतु will have to render. There is emphasis on सकल। The whole, because, with the death of सर्वार्थसिद्धि, Nanda's line had become extinct and there was no real heir to the throne (see Intro.). The price offered was too tempting to resist.

7. पर्वतकपुत्रेण—पर्वतक was a mountain-prince somewhere near the northern border of India, as is seen from the fact that कुसुमपुर was about a week's journey to the south from the capital of पर्वतक। cf.—"योजनशतं समधिकम्", "युष्माकमुत्तरस्या दिशो दक्षिणां दिशं प्रस्थितानाम्" etc. Act. IV.

8. तदुपगृहीते—उपगृहीत signifies that the force was not मलयकेतु's standing army but brought together by him for the present purpose.

9. म्लेच्छबलेन—म्लेच्छन्ति इति म्लेच्छ + अच् कर्त्तरि म्लेच्छाः those who speak an unintelligible tongue. म्लेच्छानां बलं म्लेच्छबलम्। तेन। Some read म्लेच्छराजबलेन। म्लेच्छानां राजानः म्लेच्छराजाः। तेषां बलेन etc. म्लेच्छ was a general name for all people who spoke a different tongue from the Aryans. In time it came to be applied also to those who differed in manners and customs. In the present war the Mlechchas speak Sanskrit, observe Hindu rites and ceremonies and are in almost all respects undistinguishabla from the Hindus. We shall see later that these princes came from the borders of India.

10. वृषलम्—वृषल is a शूद्र। चन्द्रगुप्त was a शूद्र by birth. Hence he was so called by चाणक्य। Some of the कोष's read

वृषलो गर्ह्यते शूद्रे चन्द्रगुप्ते च राजनि" making वृषल a proper name of चन्द्रगुप्त। Our poet differs. Cf.—"तत् स्थाने खलु अस्य वृषलीयः चन्द्रगुप्तः"—Act III.

11. सर्वलोकप्रकाशम्—For analysis see व्याख्या। The force is—My vow was in presence of the whole world (सर्वलोक), yet I got through it successfully. The present matter has spread in this city only (पौरेषु)। This is a much smaller matter. The fact is चाणक्य thought, no one knew of the coming invasion. But what he then heard from the सूत्रधार led him to think otherwise and suspect that the news had already spread among the citizens. However, he did not care.

12. निस्तीर्णा दुस्तरा—निर् or निसत् + क्त कर्मणि। दुर् or दुस् + तॄ + खल् कर्मणि। स does not become ष because it is पदान्त, the rule being "अपदान्तस्य मूर्धन्यः"। दुष्कर, निष्क्रम्य etc. fall under a special rule—"इदुदुपधस्य चाप्रत्ययस्य"—when कवर्ग or पवर्ग follows.

13. प्रकाशीभवन्तम्—Better say प्रकाशीभूतम्, bacause a few lines above we have प्रकाशं गतः अयमर्थः and प्रकाशं गच्छन् etc.

14, कुतः ? यस्य मम—

श्यामीकृत्याननेन्दूनरियुवतिदिशां सन्ततैः शोकधूमैः
कामं मन्त्रिद्रुमेभ्यो नयपवनहृतं मोहभस्म प्रकीर्य ।
दग्ध्वा सम्भ्रान्तपौरद्विजगणरहितान् नन्दवंशप्ररोहान्
दाह्याभावान्न खेदाज्ज्वलन इव वने शाम्यति क्रोधवह्निः॥२२

Whence (is this assurance) ? (Is that what you ask of me ? Mark then)—The fire of my wrath, like fire in a forest, after having blackened the moons of the faces of the quarters in the shape of the damsels of my enemies with the soot of grief that was ceaseless, having liberally scattered over the trees of ministers the ash of delusion carried by the wind of

my polity, and after having burnt down the reed of Nanda and its sprouts that were deserted by the startled birds of the citizens, now goes out not through exhaustion but from lack of further materials to burn.

कुतः इति। 'कुतः' एवं ब्रवीमि इति चेत् शृणु—अन्वयः॥ यस्य (? पश्य) मम क्रोधवह्निः' अरियुवतिदिशाम् आननेन्दून् सन्ततैः शोकधूमैः श्यामीकृत्य मन्त्रिद्रुमेभ्यः नयपवनहृतं मोहभस्म कामं प्रकीर्य्य, सम्भ्रान्तपौरद्विजगणरहितान् नन्दवंशप्ररोहान् दग्ध्वा वने ज्वलन इव दाह्याभावात् शाम्यति न खेदात्। व्याख्या—'यस्य' (? पश्य) 'मम क्रोधवह्निः' कोपानलः 'अरीणां' शत्रूणां' नन्दानां युवतयः एव 'दिशः' दिग्विभागाः तासाम् 'आननरूपान्' इन्दून् चन्द्रान् 'सन्ततैः' अविच्छिन्नैः शोकरूपैः 'धूमैः श्यामीकृत्य' मलिनीकृत्य सततरुदितेन रिपुवनितानां मुखानि मलिनयित्वा इत्यर्थः 'मन्त्रिरूपेभ्यो द्रुमेभ्यः' वृक्षेभ्यः 'नयरूपेण नीतिरूपेण 'पवनेन हृतं' चालितं मोहरूपम्' अज्ञानरूपं भस्म कामं' यथेच्छं यथा तथा 'प्रकीर्य्य' प्रक्षिप्य स्वनीतिवैभवेन नन्दामात्यान् मोहयित्वा इत्यर्थः 'संभ्रान्ताः सन्त्रस्ताः भीता इति यावत् ये 'पौराः' पुरवासिनः ते एव ये 'द्विजगणाः पक्षिसमूहाः तैः रहितान्' परित्यक्तान् 'नन्दरूपो वंशः' वेणुः तान् 'प्ररोहान्' अङ्कुरांश्च 'दग्ध्वा' भस्मीकृत्य 'वने ज्वलन इव' अग्निरिव दावानल इव 'दाह्याभावात्' दग्धव्यस्य अपरस्य अप्राप्त्या [हेतौ पञ्चमी] 'शाम्यति' निर्वाति 'न खेदात्' न हि श्रमात् शाम्यति [शमः दैवादिकात लट्तिप्]। कोपाग्निर्मे सम्प्रति दाह्यापेक्षी वर्त्तते, तदेतु मलयकेतुः, वार्त्ता प्रचरतु पौरेषु, अरयस्तु भूयो ज्वलितस्य कोपानलस्य इन्धनं भविष्यन्ति इति भावः। स्रग्धरावृत्तम्। लक्षणमुक्तम्।

CHARCHA

N· B.—This verse is in justification of the assurance expressed in the prose preceding. My wrath is equal to all emergencies, disaffected citizens notwithstanding. The fear of destroying the Nandas just achieved is cited as proof.

1. यस्य—On this Telang justly observes—"यस्य मम seems to have nothing answering to it in the preceding sentence

inconsequence of the intervening कृत:, and nothing in the following sentence in consequence of the intervening Stanza 12, which is not syntactically co-ordinate with Stanza 11." The difficulty may be removed if we read पश्य for यस्य।

2. आननेन्दून्—आननानि इन्दव: इव—कर्मधा—by the rule "उपमितं व्याघ्रादिभि: सामान्याप्रयोगे"। तान्। The scene lay in a forest in a moonlit night. Obj. of श्यामीकृत्य (अश्यामान् श्यामान् कृत्वा इति अभूततद्भावे च्वि:)।

3. अरियुवति etc.–For analysis see व्याख्या। The females are identified with the quarters and each quarter is assigned a moon to itself!

4. सन्ततै:—सम्+तत=सन्तत or सतत by 'समो वा ततहितयो:"।

5. मन्त्रिद्रुमेभ्य:—See Tika. In a forest fire, trees that are not dried up are not burnt altogether, but only tinged and blackened, unless the fire is a very big one. Here the counsellors were not killed; they are represented as so many big trees darkened by the soot and standing with the ash settled on them. अपादाने ५मी।

6. नयपवन etc.—Analysis in व्याख्या। The story as it is in the Puranas does not make much mention of नय, but of certain magic rites which killed Nanda with his sons (see Intro.). It is a fact that when a big fire is burning there is a stiff breeze attending it. चाणक्य's policy is the breeze here.

7. मोहभस्म—चाणक्य's policy bewildered the ministers of नन्द। It imparted मोह to them. This मोह is identified with भस्म। Obj. of प्रकीर्य (प्र+कृ ल्यप्)।

8. सम्भ्रान्त etc.—Analysis in व्याख्या। Birds roosting at night are frightened and leave their roost when there is a forest fire. When नन्द was in distress some of the citizens deserted him, and these are here represented as the startled birds.

9. नन्दवंश etc.–Here the temptation is great to say नन्दवंशस्य प्ररोहान्। But then नन्द himself escapes. प्ररोहान् दग्ध्वा न तु वंशमपि (उत्तरपदार्थप्रधानस्तत्पुरुष:)। For this reason, we have taken it as a

इन्द in the व्याख्या। The epithet shows that the fire was only in a small clump of reeds consisting of one bamboo and eight shoots about it. Hence the fire itself is small consequently all big trees in the forest escape with only a dusting with ashes.

10. ज्वलन इव—The resemblance is not in burning only but in quickly dying out also.

15. अपि च—

शोचन्तोऽवनतैर्नराधिपभयाद् धिक्शब्दगर्भैर्मुखै-
र्मामग्रासनतोऽवकृष्टमवशं ये दृष्टवन्तः पुरा।
ते पश्यन्ति तथैव सम्प्रति जना नन्दं मया सान्वयं
सिंहेनेव गजेन्द्रमद्रिशिखरात् सिंहासनात् पातितम् ॥ १२ ॥

Furthermore—Those people who, pitying with faces having the cry of "Fie" within but cast down through fear of the king, formerly saw me, helpless, dragged down from the front seat, now see Nanda with his successors cast down by me, in the very same way from the lion-seat (throne) like a lordly tusker by a lion from the top of a hill.

अपि च इति। अन्वयः॥ पुरा ये नराधिपभयात् अवनतैः धिक्शब्दगर्भैः मुखैः शोचन्तः अवशं माम् अग्रासनतः अवकृष्टं दृष्टवन्तः, सम्प्रति ते जनाः सिंहेन गजेन्द्रम् अद्रिशिखरादिव मया सान्वयं नन्दं सिंहासनात् तथैव पातितं पश्यन्ति। व्याख्या—'पुरा' इतः पूर्वं 'ये' जनाः 'नराधिपभयात्' राजभयात् 'अवनतैः' व्यानम्रैः किन्तु 'धिक् शब्दः गर्भे' येषां तादृशैः 'मुखैः शोचन्तः' मामनुकम्पमानाः इत्यर्थः 'अवशं' कृपणं 'माम् अग्रासनतः' मुख्यासनतः 'अवकृष्टम्' आकृष्य पातितं 'दृष्टवन्तः' दृष्ट्वा नतमुखेन धिगिति राजानं गर्हयन्तः तस्थुः 'सम्प्रति' अद्य 'ते जनाः सिंहेन गजेन्द्रं' करिराजम् 'अद्रिशिखरादिव' शैलशृङ्गात् पातितमिव 'मया सपुत्रं' 'नन्दं' सिंहासनात् तथैव' यथा पुरा मां स इत्यर्थः 'पातितं पश्यन्ति'। दाह्याभावादित्यादि यत्मयोक्तं न हि तत्शुष्कविकत्थनमात्रं किन्तु उक्तं सर्वं मया कृतम् आमूलं ये जना दृष्टवन्तः ते सन्ति मे

साक्षिण: इति भाव: । शार्दूलविक्रीडितं वृत्तम् । ["सूर्याश्वैर्यदि म: सजौ सततगा: शार्दूलविक्रीडितम्" इति लक्षणात्] ॥

CHARCHA

1. नराधिपभयात्—नराधिपात् नन्दात् भयम् प्रतत् । तस्मात् । हेतौ पञ्चमी ।

2. धिक्शब्दगर्भै:—धिक् इति शब्द:, कर्मधा—, (रूपककर्मधावा)— । स: गर्भ येषाम् । गड्वादीनाम् आकृतिगणत्वात् सप्तम्यन्तस्य परनिपात: । People disapproved of Nanda's action but could not openly protest, because Nanda was a haughty prince and respector of no persons. Cf. "नन्दा नव हृदयरोगा इव भुव:" Verse 13 below, "नन्दैर्विर्युक्तमनपेक्षितराजवृत्तै:" Act III, Verse 18 etc. Qual. मुखै: (which has करणे तृया) ।

3. अवक्लृप्तम्—This does not agree with the बृहत्कथा as represented in the कथासरित्सागर, nor is it supported by the Puranas (see Intro.).

4. सान्वयम्—अन्वय is here सन्तति children, not वंश (race). With the latter meaning सर्वार्थसिद्धि becomes included among the slain. "सन्ततिर्गोत्रजननकुलान्यभिजनान्वयौ । वंशोऽन्ववाय: सन्तान:" इत्यमर: Qual. नन्दम् ।

5. सिंहासनात् पातितम्—Dethroned, i. e., made away with. It should not be taken to mean as actually dragged down, though तथैव seems to suggest it. Nandas were killed through चाणक्य's agency by magic during the siege of कुसुमपुर which followed (see Intro.)

16. सोऽहम् इदानीम् अवसितप्रतिज्ञाभरोऽपि वृषलापेक्षया शस्त्रं धारयामि । येन मया—

समुत्खाता नन्दा नव हृदयरोगा इव भुव:
कृता मौर्ये लक्ष्मी: सरसि नलिनीव स्थिरपदा ।
द्वयो: सारं तुल्यं द्वितयमभियुक्तेन मनसा
फलं कोपप्रीत्योर्द्विषति च विभक्तं सुहृदि च ॥ १३ ॥

In these circumstances, I though with the trouble of vow ended, still handle the sword (the emblem of office) out of consideration for Vrishala; 1, by whom—with an attentive mind, the proper two-fold yield of the two, pleasure and displeasure, has been equally divided between friend and foe—the nine Nandas, like cankers in the heart of the earth, have been uprooted and unto Maurya has Lakshmi been made firmly rooted like the lotus in a lake.

सोऽहम् इति। 'सः' तदानीं कृतप्रतिज्ञः 'इदानीम् अवसितः' समाप्तः 'प्रतिज्ञाभरः' व्रतपीड़ा यस्य तादृशः 'अपि' तीर्णप्रतिज्ञोऽपि 'अहं वृषले' शूद्रे चन्द्रगुप्ते या 'अपेक्षा' आदरः तया हेतुना 'शस्त्रम्' अधिकारचिह्नं' खड्गं 'धारयामि' वहामि। मया आहृता मौर्य्यलक्ष्मीः स्थिरा भवतु इत्यपेक्षया नन्देषु हतेष्वपि तपोवनं न यामि इहस्थ एव राज्यरक्षां करोमि। तेन किमुपकृतं चन्द्रगुप्तस्य इति चेत् शृणु। अन्वयः॥ सोऽहं शस्त्रं धारयामि येन मया भुवः हृदयरोगा इव नव नन्दाः समुत्खाताः, सरसि नलिनीव मौर्य्येलक्ष्मीः स्थिरपदा कृता—कोपप्रीत्योः द्वयोः सारं द्वितयं फलम् अभियुक्तेन मनसा द्विषति च सुहृदि च तुल्यं विभक्तम्। व्याख्या—'येन मया भुवः' पृथिव्याः तत्स्थानां जनानाम् इत्यर्थः 'हृदयरोगा इव' अन्तर्गताः व्याधयः इव 'नव नन्दाः समुत्खाता' अवरोपिताः। किञ्च 'सरसि' कासारे 'नलिनी' पद्मिनी' 'इव मौर्य्ये' चन्द्रगुप्ते' 'लक्ष्मीः' नन्दराजलक्ष्मीः 'स्थिरपदा अचला 'कृता'। तेन च कार्य्यद्वयेन 'कोपः' अपमानजनितः रोषः 'प्रीतिः' सेवाजनितः तोषः इति 'द्वयोः सारं' मुख्यम् उचितं वा 'द्वितयं' द्व्यवयवं 'फलं' [युगपदुद्भवात् एकमेव द्व्यवयवम् इत्यध्यवसानं] 'अभियुक्तेन मनसा' निविष्टेन चेतसा निपुणं निरूप्य इत्यर्थः 'द्विषति च रिपौ नन्दे च 'सुहृदि च' मित्रे मौर्य्ये चतुल्यं विभक्तं' समं व्यवस्थापितम् [यद्वा—'तुल्यम्' इति अत्र युगपदर्थे व्यवहृतम्] सोऽहं शस्त्रं धारयामि इति पूर्वेण अन्वयः। तदेवं शस्त्रे अभियुक्ते च मयि चेतस्व भो मलयकेतो, साहसं मा कार्षीः इति भावः। [शिखरिणी वृत्तम्। "रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी" इति लक्षणात्]।

CHARCHA

1. अवसित etc.—अव + सो + क्त कर्मणि ended. Now see व्याख्या। भर is excess. By transference of epithets here is discomfort through excess. Telang reads भार for भर। The former means weight, अवसितः भारः, weight ended, seems unsuitable. Or say भार is trouble caused by weight by लक्षणा, and expound as with भर।

2. वृषलापेक्षया etc.—ढुण्ढि takes शस्त्र as राजकार्य्य but cf.—विष्णुगुप्त उपानय खड्गम्। चाणक्यः –"शस्त्रमर्पयित्वा"—Act. VII. Bengali edition, Also "अगृहीतशस्त्रेण", शस्त्रग्रहणमन्तरेण" Act VII. These seem to imply that like the वेत्रयष्टि of the कञ्चुकिन् the sword was an emblem of office with the prime minister. हेतौ तृया।

3. नन्दा नव—ढुण्ढि says these were nine brothers, sons of सर्वार्थसिद्धि। The Puranas have नन्द and his eight sons as the nine नन्द's. The poet takes the latter view (see Intro.).

4. हृदयरोगाः—हृदयस्य रोगः। हृद्रोगाः is an optional form by the rule "वा शोकष्यञ्‌रोगेषु"। The Nandas were unpopular as rulers hence disgusting like diseases. See para 15 above.

5. द्वितयम् – द्वौ अवयवौ अस्य इति द्वि + तयप् two-fold ; it refers to the effects of pleasure and displeasure, considered as one whole because simultaneously exhibited. Pleasure in friends (सुहृदि) and displeasure seen in foes (द्विषति)।

17. अथवा अगृहीते राक्षसे किमुत्खातं नन्दवंशस्य, किं वा स्थैर्य्यमुत्पादितं चन्द्रगुप्तलक्ष्म्याः। (विचिन्त्य) अहो राक्षसस्य नन्दवंशे निरतिशयो भक्तिगुणः। स खलु कस्मिंश्चदपि जीवति नन्दान्वयावयवे वृषलस्य साचिव्यं ग्राहयितुं न शक्यते। तदभियोगं प्रति निरुद्योगः शक्यः अवस्थापयितुमस्माभिः अनयैव बुद्ध्या तपोवनं गतोऽपि घातितस्तपस्वी नन्दवंशीयः सर्वार्थसिद्धिः। यावदसौ मलयकेतुमङ्गीकृत्य अस्मदु-

च्छेदाय विपुलतरं प्रयत्नम् उपदर्शयत्येव। (प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा) साधु अमात्य राक्षस साधु! साधु, श्रोत्रिय साधु! साधु मन्त्रिबृहस्पते साधु!

Or Rakshasa being unescured, what is upset of the race of Nanda, or what is the permanency given to the Lakshmi of Chandragupta ? (Reflecting) Oh ! the unsurpassable devotion of Rakshasa to the race of Nanda ! Indeed any member whatsoever of the race of Nanda living, he cannot be induced to accept the ministership of Vrishala. So with the thought that we can make him sit indifferent towards an expedition, we got Sarvarthasiddhi killed though retired to the hermitage. But he (Rakshasa), embracing Malayaketu, is indeed making a mightier effort to extirpate us ! (Fixing his eye on the sky as on something visible) Bravo, minister Rakshasa, Bravo ! Bravo, Oh Brahmana Bravo ! Bravo, On Brihaspati-like counsellor, Bravo!

अथवा इति। 'अथवा' पक्षान्तरे राक्षसे अगृहीते' अवशीकृते सति ["यस्य च भावेन भावलक्षणम्" इति भावे ७मी] 'नन्दवंशस्य किम् उत्खातम्' उन्मूलितं न किञ्चिदपि [उद्पूर्वकस्य खनधातोः कर्मणि क्तः] ; 'चन्द्रगुप्तलक्ष्म्याः वा किं स्थैर्यम्' अचाञ्चल्यम् 'उत्पादितं' जनितं न किमपि। यतमाने राक्षसे मन्ये नन्दा जीवन्ति एव, चन्द्रगुप्तार्थे च तस्मिन् अनभियुज्यमाने मन्ये अप्रतिष्ठिता एव चन्द्रगुप्तस्य लक्ष्मीः। तत् राक्षसं नियम्य चन्द्रगुप्तस्य साचिव्यं कारयामः। ('विचिन्त्य') 'अहो' आश्चर्यं 'राक्षसस्य नन्दवंशे निरतिशयो भक्तिरूपो गुणः! तेन गुणेन 'स खलु' निश्चितं 'कस्मिंश्चिदपि नगण्येऽपि 'नन्दान्वयस्य' नन्दवंशस्य 'अवयवे' अंशे 'जीवति' सति 'वृषलस्य साचिव्यम्' अमात्यतां 'ग्राहयितुं' कारयितुं 'न शक्यते'। किन्तु 'तदभियोगं प्रति' चन्द्रगुप्तस्य आक्रमणमुद्दिश्य (यद्वा—'तत्' तस्मात् 'अभियोगं प्रति' आक्रमणमुद्दिश्य) 'निरुद्योगः' उद्यमहीनः 'अवस्थापयितुम्' आसयितुम् उद्यमहीनतां गमयितुमित्यर्थः 'अस्माभिः शक्यः इति अनया एव बुद्ध्या' एवमेव मत्वा राक्षसमुद्यमहीनं कर्तुमित्यर्थः 'नन्दवंशीयः तपस्वी'

चाणक्यः 'सर्वार्थसिद्धिः' तपोवनं गतोऽपि' नाश्रितः। तदा सर्वार्थसिद्धिरेक एव नन्दवंशीयो जीवति स्म। घातिते तस्मिन् कमवलम्ब्य यतेत ? नूनं चन्द्रगुप्तस्य वशगो भविष्यति इत्यासीन्मे मतिः। किन्तु 'यावत्' पक्षान्तरे 'असौ' राक्षसः' 'मलयकेतुम् अङ्गीकृत्य' स्वीकृत्य 'अस्मदुच्छेदाय' अस्मानुन्मूलयितुं विपुलतरम्' अतिविपुलं प्रयत्नम् उद्योगम् उपदर्शयन्त्येव' आविष्कुरुते एव। ('प्रत्यक्षे' चक्षुर्गोचरे 'इव' वस्तुनि 'आकाशे लक्ष्यं बद्ध्वा' दृष्टिं निधाय) 'साधु अमात्य राक्षस साधु' श्लाघ्यमेतत्ते, 'साधु श्रोत्रिय' सुब्राह्मण 'साधु' शोभनमेतत्ते 'साधु मन्त्रिबृहस्पते बृहस्पतिकल्प मन्त्रिन् 'साधु' सदृशमेतत्ते।

CHARCHA

1. अगृहीते—Hence राक्षस' ग्रहण is the aim of चाणक्य। This is the object of the drama.

2. नन्दान्वयावयवे—अन्वय race, not son as in Sl. 12. सर्वार्थसिद्धि with reference to whom this line is spoken, was only a ज्ञाति and cannot be included by any means, if अन्वय means son.

3. स ग्राहयितुं शक्यते—तं ग्राहयितुं शक्नोमि was the original form in which ग्राहयितुम् = ग्राह्यत्वेन बोधयितुम्। Hence बुद्ध्यर्थत्वात् "गतिबुद्धि—" इति अणिकर्तुः कर्मत्वम् etc.

4. तपस्वी सर्वार्थसिद्धिः—तपस्वी poor, not ascetic. 'तपस्वी तापसे चानुकम्प्ये" इति मेदिनी ; Here अनुकम्प्ये। दुण्ढिराज supposes सर्वार्थसिद्धि to be the father of नन्द। But our poet treats him as an insignificant member of Nanda's race ; cf.—"कस्मिंश्चिदपि जीवति नन्दान्वयावयवे" above.

5. यावत्—Implies पक्षान्तर (on the other hand). Thus one पक्ष is—राक्षस stops if सर्वार्थसिद्धि is killed (चाणक्य's पक्ष) ; the पक्षान्तर is—राक्षस works the harder when सर्वार्थसिद्धि is killed (पक्षान्तर)। "यावत् कार्त्स्न्येऽवधारणे" इत्युपक्रम्य "पक्षान्तरे च" इति मेदिनी।

6. अस्मदुच्छेदाय—अस्माकम् उच्छेदः अस्मदुच्छेदः। तस्मै। तादर्थ्ये चतुर्थी।

7. श्रोत्रिय—छन्दस् is Veda. छन्दः अधीते इति छन्दस् + घन् by the rule "श्रोत्रियंश्छन्दोऽधीते' which directs श्रोत्र to be substituted here for छन्दस्। श्रोत्रिय thus is a Brahmana versed in the Veda. सम्बुद्धिः।

8. मन्त्रिबृहस्पते—बृहतां वाचां पतिः बृहस्पतिः। cp. वाग्वै बृहती। "तद्बृहतोः करपत्योः—" इति सुट्तलोपश्च। मन्त्री बृहस्पतिरिव etc.

18. कुत :—

ऐश्वर्यादनपेतमीश्वरमयं लोकोऽर्थतः सेवते
तं गच्छन्त्यनु ये विपत्तिषु पुनस्ते तत्प्रतिष्ठाशया।
भर्तुर्ये प्रलयेऽपि पूर्वसुकृतासङ्गेन निःसङ्गया
भक्त्या कार्य्यधुरां वहन्ति कृतिनस्ते दुर्लभास्त्वादृशाः ॥ १४ ॥

(Do you ask) Why ?—The world serves for gain the master not divested of power ; those again who follow him in vicissitudes, do so in the hope of his coming back to power. Rare are workers of your stamp who, in memory of past benefits, bear the burden of work from disinterested devotion even after the death of their master.

कुत इति। 'कुतः' एवं राक्षसं स्तौमि इति चेत् शृणु—अन्वयः॥ अयं लोकः ऐश्वर्य्यात् अनपेतम् ईश्वरम् अर्थतः सेवते। ये पुनः विपत्तिषु तमनुगच्छन्ति ते तत्प्रतिष्ठाशया। त्वादृशाः कृतिनः ये भर्त्तुः प्रलयेऽपि पूर्वसुकृतासङ्गेन निःसङ्गया भक्त्या कार्य्यधुरां वहन्ति ते दुर्लभाः। व्याख्या—'अयं लोकः' एष संसारः अवत्याः जना इत्यर्थः 'ऐश्वर्य्यात्' प्रभुत्वात् 'अनपेतम्' अच्युतम् 'ईश्वरं' स्वामिनम् 'अर्थतः' प्रयोजनापेक्षया 'सेवते' भजते। अयं हि प्रायिको नियमः। 'ये पुनः' पक्षान्तरे ये जनाः 'विपत्तिषु' व्यसनेषु ऐश्वर्य्यनाशे इत्यर्थः 'तमनु' तस्य पश्चात् 'गच्छन्ति' तमेव सेवन्ते 'ते तस्य' ईश्वरस्य या 'प्रतिष्ठा पुनरैश्वर्य्यलाभः' स्वपदे प्रत्यवस्थानमित्यर्थः 'तदाशया' तदपेक्षया तथा कुर्वन्ति। 'त्वादृशाः' हे राक्षस त्वत्तुल्याः 'कृतिनः' कृतकर्माणः कृतज्ञा वा 'ये भर्त्तुः' स्वामिनः 'प्रलयेऽपि' नाशेऽपि 'पूर्वसुकृतस्य' पूर्वोपकारस्य 'आसङ्गेन' सम्पर्केण पूर्वोपकारस्मरणेन इत्यर्थः 'निःसङ्गया' निःस्पृहया 'भक्त्या' प्रत्याशाशून्यत्वेन अनुरागेण 'कार्य्यधुरां कर्त्तव्यभारं 'वहन्ति' धारयन्ति 'ते दुर्लभाः' दुष्प्रापाः।

तत् साधु भो राक्षस लोकोत्तरचरित्रोऽसि इति भावः। शार्दूलविक्रीडितं वृत्तम्। लक्षणमुक्तम्।

CHARCHA

1. अर्थतः—अर्थ = वित्त or प्रयोजन। हेतौ ३या। ततः तस्।

2. तम्—अनु इति कर्मप्रवचनीययोगे द्वितीया।

3. तत्प्रतिष्ठाश्रया—प्रति + स्था + अङ् भावे प्रतिष्ठा restoration to power. Now see व्याख्या। हेतौ ३या।

4. पूर्वसुकृत etc.—सुकृत is a good turn, i. e., some benefit rendered, पूर्व is पूर्वकृत। आ + सञ्ज + घञ् भावे आसङ्ग lit. contact hence touch, memory. पूर्वं सुकृतं पूर्वसुकृतम्। तस्य आसङ्गः। हेतौ ३या।

5. निःसङ्गया—The rule "उपसर्गात् सुनोति—" makes the cerebral compulsory in the case of सञ्ज। Hence निःषङ्गया might be expected. But note that निर् or निस् may be a privative particle, as in निरवच्छिन्न, निश्चल etc. ; or again an intensive one, as in निर्गत, निर्लिप्त etc. If derived as निर् or निस् + सञ्ज + घञ् अधिकरणे स्त्रियाम् निःषङ्गा, that in which attachment ceases (निर् or निस् privative), we must have the cerebral. If however, we say निर्गतः सङ्गः अस्याः निःसङ्गा, the निर् or निस् is no longer an उपसर्ग to the root सञ्ज, but to the root गम in निर्गत। Hence the rule "उपसर्गात् सुनोति—" does not apply and the स does not change. Witness the case of प्रनायक with a dental न on which the Vrittikara remarks—"उपसर्गादिति किम्? प्रगताः नायकाः अस्माद्देशात् प्रनायको देशः।" Qual. भक्त्या (which has करणे ३या—भक्ति being the best instrument in कर्तव्यभारवहन)।

6. कार्यधुराम्—कार्यस्य धूः कार्यधुरा। "ऋक्पूरब्धूः—" इति समासान्तः अप्रत्ययः। Feminine by "परवल्लिङ्गं द्वन्द्वतत्पुरुषयोः"। Telang reads कार्यधुरम्; explain समासान्तविधेरनित्यत्वात् अ प्रत्ययो न कृतः।

7. कृतिनः—कृतिन् usually means successful. Here seems better to say कृतं पूर्वकृतं पूर्वोपकारः अस्ति एषाम् स्मरणीयत्वेन इति कृत + इनि मत्वर्थे कृतिनः those who remember past services. This agrees very well with पूर्वसुकृतासङ्गेन। ढु,ण्ढि reads बहवः। But this seems

to lessen the appreciation of राक्षस। Let बहु alone, even if two such people are available, राक्षस ceases to be a unique example. But, cf "अक्षीणभक्तिः क्षीणेऽपि नन्दे स्वाम्यर्थमुद्वहन्। पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः॥", Act II, Sl. 21. Here प्रमाणे परमे स्थितः is distinctly against the reading बहवः।

19. अतएव अस्माकं त्वत्संग्रहे यत्नः, कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यादिति। कुतः—

अप्राज्ञेन च कातरेण च गुणः स्याद्भक्तियुक्तेन कः
प्रज्ञाविक्रमशालिनोऽपि हि भवेत् किं भक्तिहीनात् फलम्।
प्रज्ञाविक्रमभक्तयः समुदिता येषां गुणा भूतये
ते भृत्या नृपतेः कलत्रमितरे सम्पत्सु चापत्सु च॥ १५॥

Hence indeed, with the thought 'How would he do us a favour by accepting the ministership of Vrishala," is our endeavour to secure you. Why so (do you ask) ? What good come of one actuated by devotion but unwise or a coward ? What result does indeed accrue from one endowed with wisdom and valour but wanting in devotion ? Those servants are for the weal of the king in both prosperity and adversity, whose recommendation is wisdom, valour and devotion combined : others are but so many wives.

अतएव इति। 'अत एव' निमित्तात—'असौ' राक्षसः कथं' केन विधिना। 'वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यात' अस्मान् अनुगृह्णीयात् 'इति' चिन्तयमानानाम् 'अस्माकं' मम 'त्वत्संग्रहे' भवद्वशीकरणे [विषयाधिकरणे ७मी] 'यत्नः' आयासः। स्यात् राक्षसः मृतेऽपि भर्त्तरि कार्य्य-धुरां वहति, तथापि 'कुतः' तद्ग्रहणे यत्नः इति चेत् शृणु—अन्वयः॥ भक्तियुक्तेन अप्राज्ञेन च कातरेण च कः गुणः स्यात् ? विक्रमशालिनः अपि भक्तिहीनात् किं हि फलं भवेत ? समुदिताः प्रज्ञाविक्रमभक्तयः येषां गुणाः ते भृत्याः नृपतेः सम्पत्सु अ आपत्सु च भूतये, इतरे कलत्रम्। व्याख्या—'भक्तियुक्तेन' सानुरागेण 'अप्राज्ञेन च' किन्तु अविवेकेन 'कातरेण च' भीरुणा वा भृत्येन

[करणे तृतीया] 'कः गुणः स्यात्' किं भवेत् ? न किमपि। 'प्रज्ञाविक्रमशालिनः अपि' विवेकवीरत्ववतः अपि 'भक्तिहीनाम्' अनुरागरहितात् भृत्यात् किं हि फलं भवेत्' ? न किमपि। 'समुदिताः' मिलिताः 'प्रज्ञाविक्रमभक्तयः' विवेकवीरत्वानुरागाः 'येषां' भृत्यानां गुणाः ते भृत्याः नृपतेः सम्पत्सु च' अभ्युदयेषु च 'आपत्सु च' व्यसनेष्वपि 'भूतये' मङ्गलाय भवन्ति। 'इतरे कलत्र'' भार्या इव पोष्यमाणम्। त्रिभिरेतैर्गुणैः समस्तैः कार्यं, न व्यस्तैः। समस्ताश्च राक्षसे एव सन्ति, अतो राक्षससंग्रहाय आग्रहः। मलयकेतुनिग्रहश्च आनुषङ्गिक एव इति भावः। शार्दूलविक्रीड़ितं वृत्तम्। लक्षणमुक्तम्।

CHARCHA

1. तत्संग्रहे—सम् + ग्रह + अप्भावे संग्रह winning over तस्य संग्रहः etc.

2. प्रज्ञाविक्रमशालिनः—प्रज्ञा च विक्रमश्च प्रज्ञाविक्रमौ। ताभ्यां साधु शालते श्लाघते इति साधुकारिणि णिनिः। तस्मात्।

3. भूतये—तादर्थ्ये चतुर्थी। भूतिं कर्तुम् इति "क्रियार्थोपपदस्य—" इति वा।

4. सम्पत्सु च आपत्सु च—दुण्ढि construes सम्पत्सु च आपत्सु च कलत्रम्। अधिं ७मी।

20. तत् मयापि अस्मिन् वस्तुनि न शयानेन स्थीयते, यथाशक्ति क्रियते तद्ग्रहणं प्रति यत्नः। कथमिव ? अत्र तावत् "वृषलपर्वतकयोः अन्यतरविनाशेनापि चाणक्यस्य अपकृतं भवति इति विषकन्यया राक्षसेन अस्माकम् अत्यन्तोपकारि मित्रं घातितस्तपस्वी पर्वतकः" इति सञ्चारितो जगति जनापवादः। लोकप्रत्ययार्थम् अस्यैव अर्थस्य अभिव्यक्तये "पिताते चाणक्येन घातितः" इति रहसि त्रासयित्वा भागुरायणेन अपवाहितः पर्वतकपुत्रो मलयकेतुः। शक्यः खलु एष राक्षसमतिपरिगृहीतोऽपि व्युत्तिष्ठमानः प्रज्ञया निग्रहीतुम्। न पुनरस्य निग्रहात् पर्वतकवधोत्पन्नं राक्षसस्य अयशः प्रकाशीभवत् प्रमाष्टुमिच्छामि।

In this matter, therefore, I too do not lie asleep; to the best of my power, effort is being made to secure him. (Do you ask) How so? The evil report has been circulated in the world that—poor Parvataka a great benefactor of ours, was killed by Rakshasa through a poison-maid, because in this matter injury results unto Chanakya by the death of either one of Vrishala and Parvataka. To make this very thing manifest for the credence of the world, Parvataka's son Malayaketu was scared away, secretly frightening him through Bhagurayana saying "Your father was killed by Chanakya". This prince, making preparations, is capable of being checked by wit though stayed (Or—guided) by the counsels of Rakshasa. On the other hand, by his arrest I do not like to wipe out the infamy of Rakshasa arising from the murder of Parvataka and now becoming public.

तत् इति । एवं राक्षसस्य ग्रहणमेव नः कार्य्यम् इति स्थितम् । 'तत्' तस्मात् 'मयापि अस्मिन् वस्तुनि' राक्षसग्रहणकर्मणि 'शयानेन' अलसेन न स्थीयते' न कालो यापयते, किन्तु 'तस्य' राक्षसस्य 'ग्रहणं प्रति यथाशक्ति यत्नः क्रियते' । 'कथमिव' केन वा प्रकारेण यत्नः इति चेत् शृणु—अत्र तावत्' अस्मिन् कर्मणि खलु लोके राक्षसो निन्द्यो भवतु इत्यभिप्रेत्य 'जगति' लोके 'जनानां' पौराणाम् 'अपवादः' राक्षसस्य दूषणं 'सञ्चारितः' प्रचारितः । अपवादश्च यथा—'राक्षसेन विषकन्यया' स्पर्शघातिन्या दुर्लक्षणया कन्यया कयाचित् अस्माकम् अत्यन्तोपकारि मित्रं तपस्वी' वराकः 'पर्वतकः घातितः इति' एवंविधः । अकारणं राक्षसस्तं न हनिष्यति अतः 'वृषलस्य पर्वतकस्य च 'अन्यतरस्यापि' एकस्यापि 'विनाशेन चाणक्यस्य अपकृतं भवति' अनिष्टमापद्यते 'इति' एतत् कारणञ्च प्रचारितम् । लोकस्य' जगतः 'प्रत्ययार्थम्' अत्र वस्तुनि श्रद्धाहेतोः लोकः इममपवादं सत्यं मन्यताम् इति 'अस्य एव अर्थस्य' राक्षसकर्तृकपर्वतकवधरूपस्य 'अभिव्यक्तये' प्रकटी-भवनाय 'पर्वतकपुत्रो मलयकेतुः' न हिंसितः परन्तु अस्मत्प्रणिधिना 'भागुरायणेन रहसि' एकान्ते 'पिता ते चाणक्येन घातितः' न तु राक्षसेन, चाणक्यस्ते शत्रुः न हि मित्रम् 'इति' अनेन प्रकारेण 'त्रासयित्वा अपवाहितः' अपसारितः अपसरन्

उपेक्षित इत्यर्थः। तत्र शङ्का अस्ति सत्यं, स च राक्षसेन संधाय पितृवैरं निर्यातयितुं यतेत ; यतताम्। 'व्युत्तिष्ठमानः' युद्धार्थं यतमानः 'एष' मलयकेतुः राक्षसस्य मत्या' बुद्ध्या 'परिगृहीतः अपि' अवलम्बितः अपि 'प्रज्ञया' मदीयया बुद्ध्या 'निग्रहीतुं' निग्रहम् अनुभावयितुं 'शक्यः खलु' सुकर एव। 'पुनः' पश्चान्तरे 'प्रकाशीभवत्' प्रचारं गच्छत् 'पर्वतकवधोत्पन्नं राक्षसस्य अयशः अस्य'मलयकेतोः निग्रहात्' पर्वतकवधकाले एव दण्डनात् 'प्रमार्ष्टुं' चालयितुं 'न इच्छामि' तदानीं न ऐच्छम्। मलयकेतोरपि दण्डने लोको मन्येत प्रतिश्रुतराज्यार्द्धदानम् अनिच्छता चाणक्येन सपुत्रः पर्वतकः घातितः। मिथ्यैवैष ख्याप्यते राक्षसस्यापवादः। इत्याशयः।

CHARCHA

1. न शयानेन—वृत्ति compounds the two. Say then नञर्थेन न शब्देन सुप्सुपेति समासः।

2. विषकन्यया—विषतुल्याकन्या, शाकपार्थिवादि ; an ill-starred damsel whose bad touch (सङ्ग) brings death. Cf. "कर्मेव विषाङ्गना—", Act II, Sl. 15.

3. अत्यन्तोपकारि—अत्यन्तम् उपकारि, सुप् सुपा। The उपकार is—Parvataka supplied the army with which चन्द्रगुप्त besieged कुसुमपुर। The reward promised was half the kingdom in case of success.

4. अभिव्यक्तये—अभि + वि + अञ्ज + क्तिन भावे अभिव्यक्ति manifestation. तस्यै। तादर्थ्ये चतुर्थी।

5. भागुरायणेन—भागुरायण was the younger brother of the commander-in-chief and a friend of मलयकेतु। See Act III, Here भागुरायणः मलयकेतुम् अपवहति = अहं भागुरायणेन मलयकेतुम् अपवाहयामि with अनुक्ते कर्त्तरि तृतीया। The rule "गतिबुद्धि—" apparently applies, because वह is गत्यर्थ ; but the Varttika "नीवह्योर्न" interferes and we do not get अणिकर्त्तुः कर्मसंज्ञा This is how चाणक्य argues here—This helps me because people would think that if I had killed Pravataka I would not have suffered मलयकेतु to escape. See Act III. In Act V, we shall see how this help in राक्षसग्रहण by fixing the guilt on Rakshasa.

6. राक्षसमति etc.—परि समन्तात् गृहीतः अवलम्बितः इति परि + ग्रह + क्त कर्मणि परिगृहीत: propped up all round, i. e., stayed guided etc. मति counsel. Now see व्याख्या।

7. व्युत्तिष्ठमानः—वि + उद् + स्था + शानच् कर्त्तरि making a great effort (with a view to revenge). Cf. "प्रतिज्ञातमेतत् पुरस्तात्—वक्षस्ताड़नभिन्नरत्नवलयम् etc.". Act IV, Sl. 5. आत्मनेपद by "उदोऽनूर्ध्वकर्मणि" taken along with "उद ईहायामिति वक्तव्यम्"। There is ईहा (wish, object, aim etc.) here. Cf. "उत्तिष्ठमानं मित्रार्थे" etc.

8. प्रमाष्टुम्—प्र + मृज + तुमुन् प्रमाष्टुम् or प्रमार्जितुम्। Why चाणक्य does not wish to clear राक्षस of this undeserved infamy will be explained in Act V, where the rupture between मलयकेतु and राक्षस is detailed.

21. प्रयुक्ताश्च स्वपक्षपरपक्षयोः अनुरक्तापरक्तजनजिज्ञासया बहुविधदेशवेशभाषाचारसञ्चारवेदिनो नानाव्यञ्जनाः प्रणिधयः। अन्विष्यते च कुसुमपुरवासिनां नन्दामात्यसुहृदां निपुणं प्रचारगतम्। तत्तत् कारणमुत्पाद्य कृतकृत्यतामापादिताश्चन्द्रगुप्तसहोत्थायिनो भद्रभटप्रभृतयः प्रधानपुरुषाः। शत्रुप्रयुक्तानाञ्च तीक्ष्णरसदायिनां प्रतिविधानं प्रति अप्रमादिनः परीक्षितभक्तयः क्षितिपतिप्रत्यासन्नाः नियोजितास्तत्र आप्तपुरुषाः। अस्ति च अस्माकं सहाध्यायि मित्रम् इन्दुशर्मा नाम ब्राह्मणः। स च औशनस्यां दण्डनीत्यां चतुःषष्ट्यङ्गे ज्योतिःशास्त्रे च परं प्रावीण्यमुपगतः। स मया क्षपणकलिङ्गधारी नन्दवंशवधप्रतिज्ञानन्तरमेव कुसुमपुरमुपनीय सर्वनन्दामात्यैः सह सख्यं ग्राहितः विशेषतश्च तस्मिन् राक्षसः समुत्पन्नविस्रम्भः। तेन इदानीं महत् प्रयोजनमनुष्ठेयं भविष्यति।

Emissaries too, conversant with the dress, dialect, manners and movements of (the people of) different countries, have been employed by me under various disguises to find out loyal and disloyal persons on our own and the enemy's side. Everything relating to the movements of the friends of Nanda's ministers who reside at Kusumapura is being carefully ferreted out. Bhadrabhata and other high officials that made common cause with Chandragupta have been rendered well satisfied by creating suitable grounds for the same. As to checking the administrators of poison employed by the enemy, trusted agents of tried loyalty, ever vigilant and keeping near the person of the king, have been told off towards it. Again, there is my follow-student and friend, a Brahmana Indusarman by name. He has attainded great proficiency in the science of polity of Usanas and in the science of Astronomy with its sixty four sections, and just after my vow to kill Nanda, he was brought over by me to Kusumapura in the garb of a mendicant and made to cultivate friendship with all the ministers of Nanda. Rakshasa has special confidence placed in him. With him a great purpose will have to be worked now.

प्रयुक्ताश्चेति । 'स्वपक्षे परपक्षे' च 'अनुरक्ताः' च 'अपरक्ताः' विरक्ताश्च ये 'जनाः' तेषां 'जिज्ञासया' परिज्ञानार्थं 'बहुविधानां देशानां यो 'वेषः' परिच्छदः या च 'भाषा यः 'आचारः' यश्च 'सञ्चारः' गतागतं तत् सर्वं ये 'विदन्ति' जानन्ति तथाविधाः 'नानाव्यञ्जनाः' बहुरूपाः 'प्रणिधयश्च' चरा अपि 'प्रयुक्ताः' व्यापारिताः । नन्दामात्यस्य' राक्षसस्य ये 'कुसुमपुरवासिनः सुहृदः' तेषां 'प्रचारगतं' गमनागमनविषयकं सर्वं 'निपुणं' सूक्ष्मम् 'अन्विष्यते च' निरूप्यते तैः प्रणिधिभिः । 'चन्द्रगुप्तेन सह' ये 'उदतिष्ठन्त' एकनिष्ठया उद्यमपरा बभूवुः ते 'भद्रभटादयः प्रधानपुरुषाः' पूर्वं नन्दस्य सम्प्रति चन्द्रगुप्तस्य मुख्यकर्मकराः 'तत्तत् कारणं' सन्तोषकारणम् 'उत्पाद्य'

जनयित्वा 'कृतकृत्यतां' सफलतां सन्तोषमिति यावत् आपादिताः गमिताः। 'शश्वत्' राक्षसेन 'प्रयुक्तानां' व्यापारितानां 'तीक्ष्णरसदायिनां' विषदायिनां' 'प्रतिविधान' नियमनं प्रति च' इदमनुष्ठितं मया—'तत्र' तस्मिन् प्रतिविधानकर्मणि 'परीक्षितभक्तयः' दृष्टानुरागाः 'अप्रमादिनः' सावधानाः 'क्षितिपतेः' राज्ञश्चन्द्रगुप्तस्य 'प्रत्यासन्नाः' समीपवर्त्तिनः 'आप्तपुरुषाः' विश्वस्तानुचराः 'नियोजिताः' व्यापारिताः। 'अस्माकं' मम 'सहाध्यायि मित्रं' इन्दुशर्मा नाम ब्राह्मणश्च अस्ति'। 'स च औशनस्यां' शुक्र-प्रणीतायां 'दण्डनीत्यां' नयशास्त्रे 'चतुःषष्ठ्यङ्गे ज्योतिःशास्त्रे च परं प्रावीण्यम्' अतिदक्षताम् 'प्रगतः' प्राप्तः। 'नन्दवंशवधप्रतिज्ञाया अनन्तरमेव' परक्षणे इव 'क्षपणकस्य' जैनसन्यासिनः 'लिङ्गधारी' वेषभृत् 'स' इन्दुशर्मा 'मया कुसुमपुरम् उपनीय' आनीय 'सर्वैः नन्दामात्यैः सह सख्यं' मित्रतां ग्राहितः। 'राक्षसश्च राक्षसः पुनः 'तस्मिन्' इन्दुशर्मणि 'विशेषतः' आधिक्येन 'समुत्पन्नविस्रम्भः' जात-प्रत्ययः। 'इदानीम् अधुना 'तेन' इन्दुशर्मणा 'महत्' गुरु 'प्रयोजनं' कार्य्यम् 'अनुष्ठेयं' साधनीयं 'भविष्यति'।

CHARCHA

1. अनुरक्तापरक्त etc.—अनु + रञ्ज + क्त कर्त्तरि अनुरक्त attached. अप + रञ्ज + क्त कर्त्तरि अपरक्त disaffected. ज्ञा + सन + अ भावे जिज्ञासा desire to know. Now see व्याख्या। टीका द्रष्टव्या।

2. बहुविध etc.—Here विध (विधा) seems superfluous बहुदेश etc. would do as well.

3. नानाव्यञ्जनाः—नाना is an अव्यय meaning many, various &c. व्यज्यन्ते एभिः इति वि + अञ्ज + ल्युट् करणे व्यञ्जनम् disguises. नाना व्यञ्जनानि एषाम् Cf. माघ—"आमात्यञ्जना राज्ञां etc."

4. प्रणिधीयन्ते इति प्र + नि + धा + कि कर्म्मणि = प्रणिधयः spies.

5. प्रचारगतम्—प्रचार is the same as सञ्चार above ; i. e., movements. प्रचारं गतम् प्रचारगतम् relating to movements प्रचाराश्रयम्। Cf. "सखीगतं ते पृच्छामः" Sak. Act I. उक्तकर्म of आन्विष्यते (अनु + इष + लटते कर्मणि)।

6. तत्तत्कारणम्, etc.—कारण refers to reasons for satisfaction.

I gave them reasons to be satisfied on several occasions, i. e., they were served well on several occasions and are satisfied. Hence there is no fear of भेद। कृतकृत्य = those who have achieved their end (कृतं कृत्यम् एभिः), i. e., well satisfied. ततः भावे तल्।

7. चन्द्रगुप्तसहोत्थायिनः etc.—See व्याख्या। These are high officials of Nanda. They followed चन्द्रगुप्त when he went over to चाणक्य (सहोत्थायिनः)। They now hold responsible positions under चन्द्रगुप्त and are well-satisfied with their work and emolument. ढुण्ढिराज explains this passage thus—" 'तत्तत्कारण'··· तृतीयाङ्के वक्ष्यमाणम् उत्पाद्य इतो निःसार्य मलयकेतुना सह संधाय कृतकृत्यताम् एते वयं दैवकार्येषु अवहिताः स्म इत्येवंरूपां वक्ष्यमाणाम् आपादिता"—a perverse explanation undoubtedly. It will be discussed in Act III.

8 तीक्ष्णरसदायिनाम् = तीक्ष्णरः is bitter draught, i. e., poison. Now see Tika.

9. अप्रमादिनः—प्रमाद is अनवधानता। अप्रमाद vigilance. सः अस्ति एषाम् etc.

10. परीक्षितभक्तयः—परीक्षित seen. परीक्षितं भक्तिः एषाम् where परीक्षित has सामान्ये नपुंसकम as an विदितभक्ति in 'नास्व नु भक्तिं मां सहर्षे निवेदयिष्यति" Sak. Act I.

11. सहाध्यायि—सह अधीते इति सह + अधि + इङ् + णिनि साधुकारिणि कर्तरि। Neuter because मित्र is neuter.

12 औशनस्याम्—उशनस् is शुक्र the precepter of the दैत्यs। तस्य इयम् इति उशनस् + अण् स्त्रियाम् औशनसी relating to Sukra। तस्याम्।

13. दण्डनीत्याम्—दण्ड is राजदण्ड। दण्डः नीयते अनया इति दण्ड + नी + क्तिन् करणे तस्याम्। Or दण्डस्य नीतिः दण्डनीतिः तस्याम्। अधिं ७मी।

14. प्रावीण्यम्—प्रकृष्टा वीणा अस्य प्रवीणः a good hand at the lyre. तस्य भावः प्रावीण्यम् skill with the lyre ; hence skill generally.

15. क्षपणक &c.—क्षपणक is a Buddhist or a Jaina mendicant. तस्य लिङ्गं चिह्नं धरतीति लिङ्गिनः। This means that चाणक्य first caused इन्दुशर्मा to be disguised as a mendicant and then he introduced him into the city. Had he been a क्षपणक on his

own account—क्षपणक in reality—the poet would not have added लिङ्गधारी।

16. स सख्यं ग्राहितः—Originally, स सख्यं गृहीतवान्=चाणक्यः तं सख्यं ग्राहितवान्=चाणक्येन स सख्यं ग्राहितः। This is on the supposition that ग्राहि is द्विकर्मक, i. e., it is बुद्ध्यर्थक here.

17. तेन इदानीम् etc.—This rouses the curiosity of the audience. The महत्कार्य्य will be detailed in Act V. इन्दुशर्मन् will henceforth be referred to by क्षपणक or जीवसिद्धि। The former being the character and the latter the name now assumed by him.

22. तदेवम् अस्मत्तो न किञ्चित् परिहास्यते। वृषल एव केवलं प्रधानप्रकृतिः अस्मासु आरोपितराज्यतन्त्रभारः सततमुदास्ते। अथवा यत् स्वयमभियोगदुःखैः असाधारणैः अपाकृतं तदेव राज्यं सुखयति। कुतः—

स्वयमाहृत्य भुञ्जाना बलिनोऽपि स्वभावतः।
गजेन्द्राश्च नरेन्द्राश्च प्रायः सीदन्ति दुःखिताः॥ १६॥

So, in this matter, nothing will be found wanting through us. Vrishala alone, the principal member, with the burden of ruling the kingdom placed on us, remains ever indifferent. Or, that kingdom alone brings ease which is relieved of the trouble of attention that is personal and not shared in common with others. (Do you ask) Why ? Lordly tuskers and mighty kings, though strong by nature, usually droop in discomfort if enjoying after having personally provided for it.

तदिति। 'तत् तस्मात् 'एवम्' अनेन प्रकारेण 'अस्मत्तः' मत्तः मन्निमित्तेन 'न किञ्चित परिहास्यते' ऊनं भविष्यति, यत् यत् कार्य्यं सर्वं करिष्यते मया। किन्तु 'प्रधानप्रकृतिः' मुख्यप्रकृतिः स्वामी राजा इत्यर्थः 'वृषल एव' चन्द्रगुप्त एव नान्यः 'अस्मासु' मयि 'आरोपितः' न्यस्तः राज्यस्य' यः 'तन्त्रः' शासनं तस्य 'भारः' भरः येन तादृशः तत् राज्यचिन्तायां मां व्यवस्थाप्य इत्यर्थः 'सततं केवलम् उदास्ते' उदासीन

एव तिष्ठति। 'अथवा' पक्षान्तरे नासौ निन्द्य एतेन 'असाधारणैः' परैरविभक्तैः 'स्वयमभियोगस्य आत्मव्यापारस्य यत् 'दुःख' तैः 'अपाकृतं' वर्जितं 'यत् राज्यं' तदेव सुखयन्ति'। 'कुतः' एवं ब्रवीमि इति चेत् शृणु—अन्वयः। स्वयम् आहृत्य भुञ्जानाः नरेन्द्राश्च गजेन्द्राश्च स्वभावतः बलिनोऽपि प्रायः दुःखिताः (सन्तः) सीदन्ति। व्याख्या—'स्वयम् आहृत्य' परिकल्प्य 'भुञ्जानाः' भोगान् अनुभवतः 'नरेन्द्राश्च' राजमुख्या अपि 'गजेन्द्राश्च' करिमुख्या अपि 'स्वभावतः' प्रकृत्या 'बलिनः अपि' बलवन्तः अपि 'प्रायः' बाहुल्येन 'दुःखिताः' आहरणपरिक्लिष्टाः सन्तः 'सीदन्ति' ग्लायन्ते। तां ग्लानिं परिहरतो वृषलस्य का निन्दा? तदुदास्तां सः, वयमेव अभियोक्ष्यामहे इति तात्पर्य्यम्।

CHARCHA

1. अस्मत्तः—अस्माभिः इति तृतीयायां तसि। हेतौ २या। Cf. "मन्त्रं हीनः स्वरतो वर्णतो वा", also below, बलिनोऽपि स्वभावतः etc.

2. परिहास्यते—परि + हा + लृट् ते कर्मकर्त्तरि।

3. प्रधानप्रकृतिः—प्रकृति is a constituent of a kingdom राजाङ्ग। "स्वाम्यमात्यसुहृत् कोषराष्ट्रदुर्गबलानि च। राजाङ्गानि प्रकृतयः" इत्यमरः। प्रधाना प्रकृतिः। Or better प्रधानं प्रकृतिः। Cf. "तिलाः प्रधानम्" (Bhasya) in which प्रधान is neuter singular, through तिलाः is masculine plural. प्रधानप्रकृति is the principal member in the above list. This is obviously स्वामी, i. e., the king. Telang reads प्रधानप्रकृतिषु qualifying अस्मासु। But in that case the plural in अस्मासु becomes irregular by the Varttika "सविशेषणानां प्रतिषेधः"। Besides चाणक्य being an अमात्य, he cannot be called the प्रधानप्रकृति।

4. आरोपित etc.—तन्त्र णिच् स्वार्थे + घञ् भावे तन्त्रः = रक्षा, चिन्ता etc. Cf. "प्रजाः प्रजाः स्वा इव तन्त्रयित्वा"—Sak. Act. V. Now see व्याख्या।

4 A. उद् + आस + लट् ते = उदास्ते remains indifferent.

5. स्वयमभियोग etc. – स्वयम् अभियोगः personal attention, सुपसुपा। तस्य दुःखानि etc.

6. भुञ्जानाः—भुज to eat, to enjoy. Applies to both नरेन्द्र and गजेन्द्र।

7. वलिनः—स्वभावतो वलिनः ; applies to both. The king is वलिन् by his natural majesty, the tusker by his strong constitution. स्वभावतः = स्वभावेन (तृतीयायां तसि) ; प्रकृत्यादित्वात् तृतीया ।

23. (ततः प्रविशति यमपटेन चरः) चरः—

पणमह जमस्स चलणे किं कज्जं देवएहिं अण्णेहिं ।
एसो खु अण्णभत्ताणं हरइ जीअं चडपडन्तम् ॥ १७ ॥
[प्रणमत यमस्य चरणं किं कार्यं दैवतैरन्यैः ।
एष खल्वन्यभक्तानां हरति जीवं परिस्फुरन्तम् ॥]

(*Now enters a spy with Yama's canvas*)

Spy—Bow down to the feet of Yama, what is the use of other gods ? He indeed snatches away the struggling life of the devotees of other Gods.

ततः इति । ('ततः यमस्य पटेन' यमसूत्या चित्रितेन पटेन सह 'चरः' चाणक्यप्रणिधिः कश्चित् प्रविशति') अन्वयः ॥—यमस्य चरणं प्रणमत, अन्यैः दैवतैः किं कार्यम् । एष खलु अन्यभक्तानां परिस्फुरन्तं जीवं हरति । व्याख्या—'यमस्य चरणं प्रणमत यमं भजध्वम् । 'अन्यैः दैवतैः' [करणे तृतीया] किं स्यात् ? किमपि न साध्यते इत्यर्थः । 'एष खलु' यमः 'अन्यस्य' दैवतस्य 'भक्तानां परिस्फुरन्तं' स्पन्दमानं 'जीवं' जीवनं 'हरति' । ["चढ़पड़न्तम् इति देशीयम् । क्लिश्यमानमित्यर्थः:" इति ढुण्ढिराजः] । यम इव चाणक्यः स्वभक्तान् ऋद्ध्या योजयति राक्षसभक्तान् मारयति तत् चाणक्यमेव भज इति गूढम् ।

CHARCHA

1. यमपटेन—By this Telang understands "a series of representations of the exploits of Yama. The man draws attention to death and thus exhorts his listeners to lead a life above board, i. e., he is a धर्मोपदेशक (cf. धर्ममुपदिशामि—Infra).

2. Remark—That spies should come and go is expected, because चाणक्य has said "प्रयुक्ताश्च......प्रणिधयः" । This is one of चाणक्य's spies.

24. अवि अ—

पुरिसस्स जीविदव्वं विसमादो होइ भत्तिगहिआदो ।
मारेइ सव्वलोअं जो तेण जमेण जीआमो ॥ १८ ॥

जाव एदं गेहं पविसिअ जमपडं दंसअन्तो गीआइं गाआमि । [अपि च—

पुरुषस्य जीवितव्यं विषमाद्भवति भक्तिगृहीतात् ।
मारयति सर्वलोकं यस्तेन यमेन जीवामः ॥
यावदिदं गृहं प्रविश्य यमपटं दर्शयन् गीतानि गायामि]

(इति परिक्रामति)

Besides—The livelihood of a man comes even from a precarious line if taken up with earnestness. I live by Yama that kills all people. Well, I will sing songs entering this house and exhibiting Yama's canvas (walks round).

अवि अ इति । अन्वयः । भक्तिगृहीतात् विषमात् पुरुषस्य जीवितव्यं भवति । यः सर्वलोकं मारयति तेन यमेन जीवामः । व्याख्या—'भक्त्या' एकाग्रतया आदरेण 'गृहीतात्' अङ्गीकृतात् 'विषमात्' घोरादपि कर्मणः 'पुरुषस्य जीवितव्यं' जीविका 'भवति' सम्पद्यते । आत्मानम् अत्र दृष्टान्तत्वेन उपस्थापयति—'यः सर्वं लोकं' जनं 'मारयति तेन यमेन' हेतुना घोरं यमपटं प्रदर्श्य इत्यर्थः वयं 'जीवामः' जीवनयात्रां कुर्मः । स्वकर्मणि तुच्छेऽपि सति एकाग्रो भव । तेनैव प्राणयात्रा सम्पत्स्यते इति धर्मोपदेशः । एतदापाततः, वस्तुतस्तु क्रूरत्वेन लोके गृहीतोऽपि चाणक्यः न हि तत्त्वतः क्रूरः । ये तं भक्त्या समाश्रयन्ते स तेभ्यो भूरि ददाति इत्याशयः ।

CHARCHA

1. जीवितव्यम्—जीव + तव्य भावे livelihood.
2. विषमात्—सम even विभिन्नः समेभ्यः other than even ; प्रादितत् ।

तस्मात्। अपादाने पञ्चमी। This refers to a *profession* and also to चाणक्य। विषम = difficult, precarious (profession); also = rough, repulsive (चाणक्य)।

3. भक्तिगृहीतात्—गृहीत = accepted, adopted (profession); also = won over, propitiated (चाणक्य)।

4. *Remark*—On these two verses ढुण्ढिराज remarks—"अनेन गीतिद्वयेन चाणक्यस्य यमवत्क्रूरस्य स्वपक्षपरपक्षानुग्रहसामर्थ्यं द्योतयन् स्वस्य गूढचरत्वं सूचयति"। The plain meaning has to suit his character as a धर्मोपदेशक (cf. 'यमपटं प्रसार्य धर्ममुपदिशामि'—*Infra*).

25. शिष्यः (विलोक्य)—भद्र, न प्रवेष्टव्यम्।

Pupil—(*Observing*) Good fellow, no admission.

चरः—हंहो ब्राह्मण, कस्स एदं गेहम् [अहो ब्राह्मण, कस्येदं गृहम्।]।

Spy—Hallo, Brahman, whose house is this?

शिष्यः—अस्माकमुपाध्यायस्य सुगृहीतनाम्नः आर्यचाणक्यस्य।

Pupil—Of noble Chanakya, our preceptor of auspicious name.

चरः (विहस्य)—हंहो बह्मण, अत्तकेरकस्स जेव्व मह धम्मभादुणो घरं होदि। ता देहि मे पवेसं जाव दे उवज्झाअस्स जमपडं पसारिअ धम्मं उपदिसामि [अहो ब्राह्मण, आत्मीयस्यैव मम धर्मभ्रातुर्गृहं भवति। तस्माद्देहि मे प्रवेशम् यावत् तवोपाध्यायस्य यमपटं प्रसार्य धर्ममुपदिशामि]।

Spy—(*With a sweet laugh*) Hallo Brahmana, this then is the house of a brother-in-duty to myself; so allow me entrance, that I may, opening Yama's canvas, teach duty to your preceptor,

शिष्यः—(सक्रोधं) धिङ् मूर्ख किं भवान् अस्मदुपाध्याया-दपि धर्मवित्तरः ।

Pupil—*(In anger)* Fie idiot ! are you better acquainted with religious duty than our preceptor ?

चरः—हंहो बह्मण, मा कुप्प । णहि सव्वो सव्वं जाणादि ता किंवि ते उवज्झाओ जाणादि किं वि अह्मारिसा जाणन्दि । [अहो ब्राह्मण, मा कुप्य । नहि सर्वः सर्वं जानाति । तत् किमपि ते उपाध्यायो जानाति किमप्यस्मादृशा जानन्ति] ।

Spy—Hallo Brahmana, be not angry. All indeed know not all. So something your preceptor knows, and some others do people like us know.

शिष्यः—मूर्खं, सर्वज्ञताम् उपाध्यायस्य चोरयितुम् इच्छसि ।

Pupil—Blockhead, do you mean to deny the ommiscience of our preceptor ?

चरः—हंहो ब्रह्मण, जइ तव उवज्झाओ सव्वं जाणादि ता जाणादु दाव कस्स चन्दो अणभिप्पेदो त्ति [अहो ब्राह्मण, यदि तवोपाध्यायः सर्वं जानाति तर्हि जानातु तावत् कस्य चन्द्रोऽनभिप्रेत इति] ।

Spy—Hallo Bra man ! if your preceptor knows all ; then let him say "to whom Chandra (moon) is unwelcome ?

CHARCHA

1. सुहृहीत etc.—सुष्ठु गृहीतं सुगृहीतम् । तादृशं नाम यस्य तस्य ; one whose name is auspicious to utter in the morning. Cf. 'स सुगृहीतनामा स्यात् यः स्मर्यते जनैः' ।

2. विहस्य—The Dasarupa says 'मधुरस्वरं विहसितम्" ।

3. धर्मभ्रातुः—धर्मेण भ्राता सुप्सुपा। स इव अहमपि जीवानां धर्ममुपदिशामि इति एककर्मकरणात् धर्मतो भ्रातरौ आवाम् इत्यापाततः। गूढन्तु—धर्मेण सेवा-धर्मेण भ्राता एकस्यैव राज्ञः चन्द्रगुप्तस्य सेवनात् इत्याशयः।

3 A. उपाध्यायस्य—सम्बन्धविवक्षया षष्ठी। प्रसादं इति क्रियायोगे ४र्थी न्याय्यम्।

4. धिङ्मूर्ख—This is elliptical; construe हे मूर्ख, त्वां धिक्। Otherwise धिक् would give द्वितीया in मूर्ख by—"धिगुपर्यादिषु"।

5. धर्मवित्तरः—धर्मं वेत्ति इति धर्म+विद्+क्विप् कर्तरि। अतिशयेन धर्मवित् इतितरप्।

6. मा कुप्य—कुप is दिवादि+लोट हि। Here मा is different from माङ्। Hence we do not get लुङ् by 'माङिलुङ्'।

7. अस्मादृशाः—वयमिव पश्यन्ति इति अस्मद्+दृश् कञ् कर्तरि by "त्यदादिषु दृशोऽनालोचने कञ्च"।

8. अनभिप्रेतः—अभि+प्र+इ+क्त कर्मणि = अभिप्रेत approached very close with alacrity. Hence desired, liked etc. न अभिप्रेतः।

26. शिष्यः—मूर्ख, किमनेन अज्ञानेन वा ?

Pupil—Fool, what matters if this is known or unknown ?

चरः—तव उवज्झाओ एव्व जाणिस्सदि जं इमिना जाणिदेण होदि। तुमं दाव एत्तिअं जाणासि कमलाणं चन्दो अनभिप्पेदोत्ति। पेक्ख—

कमलाणां मणहराणं वि रूआहिन्तो विसंवदइ शीलम्।
संपुण्णमण्डलम्मि वि जाइं चन्दे विरुद्धाइं॥ १९॥

[तवोपाध्याय एव ज्ञास्यति यदेतेन ज्ञानेन भवति। त्वं तावत् एतावत् जानासि कमलानां चन्द्रोऽनभिप्रेत इति। ननु पश्य—

कमलानां मनोहराणामपि रूपाद्विसंवदति शीलम्।
संपूर्णमण्डलेऽपि यानि चन्द्रे विरुद्धानि॥]

Spy—Your preceptor himself will know what comes of this being known ; you know but this much that Chandra is unwelcome to lotuses. Well, mark that—Of lotuses though charming the mind, manners militate against the charms—lotuses that are opposed of Chandra (moon) even when she is full-orbed.

अन्वयः। मनोहराणामपि कमलानां शीलम् रूपात् विसंवदति यानि सम्पूर्ण-मण्डले अपि चन्द्रे विरुद्धानि। व्याख्या—'मनोहराणामपि' हृद्यानामपि दर्शनी-यानामपि इत्यर्थः 'कमलानां' पद्मानां 'शीलं' चरितं 'रूपात्' आकृतेः रूपमपेक्ष्य इत्यर्थः 'विसंवदति' विरुध्यते। यद्वा 'रूपात्' विसंवदति' भिद्यते। 'यानि' कमलानि 'सम्पूर्णमण्डले अपि' परिपूर्णे अपि (किं पुनरसम्पूर्णे मण्डले इति अपिशब्दार्थः) 'चन्द्रे विरुद्धानि' विपरीतानि। रूपमेषां रमणीयं चरितन्तु विषमम्। नैषां रूपात् चारितानुमानं शक्यम्। बहवोऽपि राक्षसभक्ताः सौम्यदर्शनाः पुरि विचरन्ति ते तु असम्पूर्णमण्डलात् चन्द्रगुप्तात् अपरक्ता एव सम्पूर्णमण्डलादपि तथैव भविष्यन्ति इति गूढम्।

CHARCHA

1. रूपात्—रूपमपेक्ष्य इति ल्यब्लोपे पञ्चमी। Or अन्यार्थयोगे (see विसंवदति)।

2. विसंवदति—वि + सम् + वद means to disagree. Hence we may take it as भिन्नार्थे। Thus by the rule "अन्यारादितरर्त्ते" it governs the fifth case.

3. संपूर्णमण्डलेऽपि—Even when the orb is full and the moon is charming to every one else in the world, the lotuses do not like it, so perverse is their nature. It then goes without saying that they do not like the moon when it is not full. Note the double sense of मण्डल here as in Sl. 6 ante. The hint is the king has enemies here who are thwarting his attempts to be सम्पूर्णमण्डल।

4. चन्द्रे— चन्द्र—moon, also Chandragupta as in Sl. 6-7 ante.

27. चाणक्यः—(आकर्ण्य आत्मगतम्) अये, चन्द्रगुप्तात् अपरक्तान् पुरुषान् जानामि इत्युपक्षिप्तमनेन ।

Chanakya—(*Listening—to himself*) Ha ! it is hinted by this fellow that he knows the people who are averse to Chadragupta.

शिष्यः—मूर्ख, किमिदम् असंबद्धमभिधीयते ?

Pupil—Idiot, why this incoherent talk ?

चरः—हंहो बह्मण, सुसंबद्धं जेव्व एदं भवे [अहो ब्राह्मण सुसंबद्धमेव एतत् भवेत्]—

Spy—Hallo Brahmana, this would be very coherent indeed—

शिष्यः—यदि किं स्यात् ?

Pupil—If what ?

चरः—जदि सुणिदुं जानन्तं लहे [यदि श्रोतुं जानन्तं लभे] ।

Spy—If I get one that knew how to listen.

चाणक्यः—भद्र, विस्रब्धं प्रविश, लप्स्यसे श्रोतारं ज्ञातारञ्च ।

Chanakya—My good man, enter with confidence, you will get a listener and an appreciator.

चरः—एसो पविसामि [एष प्रविशामि] । (प्रविश्य उपसृत्य च) जेदु अज्जो [जयतु आर्य्यः] ।

Spy—Here I enter. (*Entering and advancing*) Let Noble Sir prosper.

चाणक्यः—(विलोक्य आत्मगतम्) कथं प्रकृतिचित्त-

परिज्ञाने नियुक्तो निपुणकः ! (प्रकाशम) भद्र, स्वागतम्, उपविश ।

Chanakya—(*Seeing—to himself*) Hallow ! This is Nipunaka employed to know the minds of the subjects. (*Aloud*) Welcome, good fellow, sit down.

चरः—जं अज्जो आणवेदि (भूमौ उपविष्टः) [यदार्य्य आज्ञापयति] ।

Spy—As Noble Sir commands (*squats on the ground*).

CHARCHA

1. चन्द्रगुप्त etc.—'प्रवसपाइ—'' इति प्रभी ।

2. उपक्षिप्तम्—उप + क्षिप् + क्त कर्मणि lit.—placed near, hence given out, hinted etc. Nom. अनुक्तकर्ता = अनेन ।

3. असंबद्धम्—सम् बन्ध + क्त कर्मणि lit.—well-knit together, i.e., coherent etc नतया । उक्त कर्म of अभिधीयते (अभि + धा लट् ते कर्मणि) ।

4. भवेत्, स्यात्—'हेतु हेतुमतोर्लिङ्" इति लिङ् । Incoherent, because you can neither listen, not appreciate. If you had listened and appreciated then it would have appeared coherent to you.

5. कथमयं etc.—कथमित्यव्ययम् आश्चर्ये । ढुण्ढि here notices the reading "कथं प्रभूतत्वात (बहुत्वात) कार्य्याणां कस्य परिज्ञाने नियुक्तो निपुणकः इति न ज्ञायते । आ ज्ञातम् ।"—I have so many thing to do through spies that I do not remember to what purpose Nipunaka was employed. Ah ! I recollect. This passage is not consistent with wide-awake character of चाणक्य । It suits राक्षस no doubt. प्रकृति here is perhaps better taken in the wider sense "स्वाम्यमात्य etc." See ante. स्वागतम् is elliptical for स्वागतं ते where ते has क्रियायोगे ४र्थी ।

28. चाणक्य—भद्र, वर्णय इदानीं स्वनियोगवृत्तान्तम् । अपि वृषलमनुरक्ताः प्रकृतयः ।

Chanakya—Good man, now report the details of your work Are the subjects attached to Vrishala ?

चरः—अह इं। अज्जेण क्खु तेसु तेसु विराअकारणेसु परिहरिअन्तेसु सुगहीदनामहेए देवे चन्दउत्ते दिढं अनुरत्ताओ पकिदिओ। किंदु उण अत्थि एत्थ णअरे अमच्चरक्खसेण सह पढमं समुप्पण्णसिणेहबहुमाणा तिण्णि पुरिसा देवस्स चन्द्रसिरिणो सिरिं ण सहन्दि। [अथ किम्? आर्येण खलु तेषु तेषु विरागकारणेषु परिह्रियमाणेषु सुगृहीतनामधेये देवे चन्द्रगुप्ते दृढमनुरक्ताः प्रकृतयः। किन्तु पुनरस्त्यत्र नगरे अमात्यराक्षसेन सह प्रथमं समुत्पन्नस्नेहबहुमानास्त्रयः पुरुषाः देवस्य चन्द्रश्रियः श्रियं न सहन्ते ।

Spy—What else (Yes). As all those reasons for discontent are being removed by your noble self, the subjects have become firmly attached to Sire Chandragupta of auspicious name But then, in this city, there are three persons, in whom attachment and regard for minister Rakshasa had grown before this who do not brook the glory of Sire whose splendour is as of the moon.

चाणक्यः (सक्रोधम्)—ननु वक्तव्यं स्वजीवितं न सहन्ते इति। भद्र, अपि ज्ञायन्ते नामधेयतः ?

Chanakya—(*angrily*). You should rather say that they do not brook their own life. Good man; are they known by name ?

चरः—कहं अजाणिअणामहेआ अज्जस्स णिवेदिअन्ति ? [कथम् अज्ञातनामधेया आर्यस्य निवेद्यन्ते]।

Spy—How can those whose names are unknown be reported to Noble Sir.

चाणक्य—तेन हि श्रोतुमिच्छामि ।

Chanakya—Then I wish to know (Lit.—to hear).

CHARCHA

1. स्वनियोग etc.—नियोग employment, work. वृत्तस्य अन्तः वृत्तान्तः details, स्वस्य नियोगः । तस्य वृत्तान्तः etc, Obj, of वर्णय ।

2. वृषलम्—कर्मप्रवचनीययोगेद्वितीया । If अनु is treated as an उपसर्ग then वृषल becomes the आधार of अनुरक्त and takes the ७मी विभक्ति । Cf. "देवे चन्द्रगुप्ते अनुरक्ताः" below.

3. अथ किम्—a compound अव्यय implying स्वीकार assent. Here अस्ति is also an अव्यय ।

4. चन्द्रश्रियः—चन्द्रस्य श्रीः । सा इव श्रीः अस्य etc. तस्य । Related to श्रियम् ।

5. नामधेयतः—नामधेय = name. तसि स्वार्थे after तृतीया करणे । Or प्रकृत्यादि ३या ।

6. आर्यस्य—शेषे षष्ठी । चतुर्थी was expected in connection with the root निवेदयन्ते (नि + विद + णिच् + लट अन्ते कर्मणि) ।

29. चरः—सुणादु अज्जा । पढमं दाव अज्जस्स रिपुपक्खे बद्ध-पक्खपादो खवणओ जीवसिद्धि [शृणोत्वार्यः । प्रथमं तावदार्यस्य रिपुपक्षे बद्धपक्षपातः क्षपणको जीवसिद्धिः] ।

Spy—Listen, Noble Sir, Foremost is the mendicant Jiva-siddhi with a fixed bias towards the side of your enemy.

चाणक्यः—(सहर्षमात्मगतम्) अस्मद्रिपुपक्षे बद्धपक्षपातः क्षपणकः !

Chanakya—(*With joy to himself*) The mendicant with a fixed bias towards the side of our enemy !

चरः—जीवसिद्धी णाम सो जेण सा अमच्चरक्खसप्पउत्ता विसकण्णा देवे पव्वदीसरे समावेसिदा । [जीवसिद्धिर्नाम स

येन सा अमात्यराक्षसंप्रयुक्ता विषकन्या देवे पर्वतेश्वरे समावेशिता]।

Spy—Jivasiddhi is indeed the same that settled upon king Parvateswara the inauspicious poision-maid employed by minister Rakshasa.

चाणक्यः—(स्वगतम) जीवसिद्धिरेष तावत् अस्मत्प्रणिधिः। (प्रकाशम्) भद्र, अथापरः कः ?

Chanakya—(*To himself*) This Jivasiddhi is but my emissary ! (*Aloud*) Good fellow, who is the next ?

चरः—अज्ज अवरो वि अमच्चरक्खसस्स पिअवअस्स काअत्थो सअडदासो नाम [आर्य अपरोऽपि अमात्यराक्षसस्य प्रियवयस्यः कायस्थः शकटदासो नाम]।

Spy—Noble Sir, the next is the Kayastha who is a dear friend of minister Rakshasa, Sakatadasa by name.

चाणक्यः—(विहस्यात्मगतम्) कायस्थ इति लघ्वी मात्रा। तथापि न युक्तं प्राकृतमपि रिपुमवज्ञातुम्। तस्मिन् मया सुहृच्छद्मना सिद्धार्थको विनिक्षिप्तः। (प्रकाशम्) भद्र, तृतीयं श्रोतुमिच्छामि।

Chanakya—(*Laughing*)—*to himself*) A Kayastha is a small matter still it is not proper to slight even an ordinary enemy On him Siddharthaka has been set by me in the guise of a friend. (*Aloud*) Good man, I wish to hear of the third.

चरः- तिदीओ वि अमच्चरक्खसस्स दुदीअं विअ हिअअं पुप्फउरणिवासी मणिआरसेट्ठी चन्दनदासो नाम। जस्स गेहे कलत्तं णासीकदुअ अमच्चरक्खसो णअरादो अवक्कन्तो।

[तृतीयोऽपि अमात्यराक्षसस्य द्वितीयमिव हृदयं पुष्पपुरनिवासी मणिकारश्रेष्ठी चन्दनदासो नाम। यस्य गेहे कलत्रं न्यासीकृत्य अमात्यराक्षसो नगरादपक्रान्तः।

Spy—The third is the second self, as it were, of minister Rakshasa, the jeweller-banker known as Chandanadasa that resides at Pushpapura. in whose house having entrusted his wife, minister Rakshasa retired from the city.

CHARCHE

1. बद्धपक्षपातः—पक्षे पातः leaning towards the side. बद्धः पक्षपातः अनेन one that has taken a bias. बद्ध—।

2. क्षपणको जीवसिद्धिः—This is इन्दुशर्मन् spoken of already.

3. जीवसिद्धिर्नाम etc.—The spy is ignorat of the real facts relating to the विषकन्या and tries to refresh Chanakya's memory about जीवसिद्धि। The false report has been assiduously circulated by चाणक्य and will be of use in Act V. सम् + आ + नि + विश् + णिच्, क्त कर्मणि समावेशिता was applied He was the agent through whom Rakshasa sent the malign poisoned girl.

4. लघ्वीमात्रा—मात्रा is the same as परमाणु in Sl. 10, ante.; small measure slight matter. The remark does not refer to Sakatadasa personally, but to the whole class of Kayasthas. They are but scribes and not fighters, what then have kings and ministers to fear from them.

5. तस्मिन् etc.—'तस्मिन' शकटदासे 'मया सुहृच्छद्मना' मित्रच्छद्मेन 'सिद्धार्थकः' नाम्ना राजपुरुषः 'विनियोजितः i. e. सिद्धार्थक, who is one of the king's officers and a spy, has been already told off by me to warm himself into Sakatadasa's confidence with professions of friendship and keep watch.

6. द्वितीयमिव हृदयम्—Lit like a second heart i. e, an object of great trust, अतिविश्वासभाजनम्।

7. मणिकारश्रेष्ठी—मणीन् करोति मणिकारः, कर्मण्यण् a jeweller. श्रेष्ठानि श्रेष्ठवस्तूनि सन्ति अस्य इति श्रेष्ठी a rich man banker. मणिकारश्चासौ श्रेष्ठी च ; or – मणिकारनाम्ना श्रेष्ठी—कर्मधा. or शाकपार्थिवादि तत्।

8. न्यासीकृत्य—न्यस्यते इति नि + अस + घञ् मर्मणि न्यासः trust property. अन्यासं न्यास कृत्वा इति न्यास + च्वि + कृ + ल्यप् leaving like trust property, निक्षेप इव समर्प्य ।

9 अपक्रान्तः—अप + क्रम + क्त कर्त्तरि gone away.

30. चाणक्यः—(आत्मगतम्) नूनं सुहृत्तमः। न हि अनात्मसदृशेषु राक्षसः कलत्रं न्यासीकरिष्यति। (प्रकाशम्) भद्र, चन्दनदासस्य गृहे राक्षसेन कलत्रं न्यासीकृतम् इति कथम् अवगम्यते ?

Chanakya—(To himself) Surely he is his best friend. Rakshasa will not indeed entrust his wife to one who is not like a second self. *(Aloud)* Good man, how is it known that his wife has been entrusted by Rakshasa to the house of Chandanadasa.

चरः—अज्ज इअं अङ्गुलिअमुद्दा अज्जं अवगदत्थं करिस्सदि [इयम् अङ्गुलिमुद्रा आर्यम् अवगतार्थं करिष्यति] इत्यर्पयति)।

Spy—Noble Sir, this signet ring will render Noble Sir informed of the matter (*Delivers the ring*).

चाणक्यः—(मुद्रामवलोक्य गृहीत्वा राक्षसस्य नाम वाचयति। सहर्षं स्वगतम्) ननु वक्तव्यं राक्षस एव अस्मदङ्गुलिप्रणयी संवृत्त इति। (प्रकाशम्) भद्र, अङ्गुलिमुद्राधिगमं विस्तरेण श्रोतुमिच्छामि।

Cha — Seeing the ring takes it up and reads Rakshasa's name. With joy —to himself) Well, it should be said that Rakshasa himself has become a suitor for (place on)

our fingers. (*Aloud*) Gocd man, I wish to hear in details the circumstances of your coming by the signet ring.

चर:—सुणादु अज्जो । अत्थि दाव अहं अज्जेण पोरजण-चरिदअण्णेसणे णिउत्तो परघरप्पवेसे परस्स अणासंकणिज्जेण इमिणा जमपडेण हिण्डन्तो मणिआरसेट्ठिचन्दनदासस्स गेहं पविट्ठोम्हि । तहिं जमपडं पसारिअ पउत्तोम्हि गीदइं गाइदुम [शृणोत्वार्य्यः । अस्ति तावदहम आर्य्येण पौरजन चरितान्वेषणे नियुक्तः परगृहप्रवेशे परस्यानाशङ्कनीयेन अनेन यमपटेन आहिण्डमानो मणिकारश्रेष्ठिचन्दनदासस्य गृहं प्रविष्टोऽस्मि । तत्र यमपटं प्रसार्य्य प्रवृत्तोऽस्मि गीतानि गातुम्] ।

Spy—Lisen Noble Sir. The fact is, employed by your noble self at noting the doings of others, I entered the house of the jeweller-banker Chandanadasa roaming with this Yama's canvas which cannot excite suspicion in entering other's houses. There, opening cut the Yama's canvas I commenced singing songs.

चाणक्य: - ततः किम् ?

Chanakya—What next ?

CHARCHA

1. नूनं सुहृत्तम: etc.—अयं चन्दनदास: 'नूनं' राक्षसस्य 'सुहृत्तम:' । 'आत्मसदृशः' निजानुरूपा: ये 'न' तादृशेषु जनेषु राक्षस: कलत्रं न हि न्यासीकरिष्यति' निधास्यति । आत्मना सदृशा: (देहान्तरकल्पा:), इतत्— । न आत्मसदृशा: ।

2 अवगतार्थम्—अवगत: अर्थ: वस्तु प्रश्नवस्तु येन तम् । You will know all from this signet-ring. अव+गम means 'to know' cp.—"अवगन्तं" here.

3. वाचयति—वाचा योजयति इति णिच्। उच्चारयति।

4. अस्मदङ्गुलि etc.—अस्माकं अङ्गुलयः, तासु प्रणयी। Cf.—"मुद्रा यस्य कराङ्गुलिप्रणयिनी" etc. Act V. It is not simply the ring that has come into my hands, but Rakshasa himself has fallen into my clutches. चाणक्य did not at all expect this piece of good luck. Hence he was in raptures and rapidly arrived at a decision. The entire plot in all its details flashed before his eyes.

5. विस्तरेण—विस्तर, विस्तार, विष्टर all come from the same root स्तृ। The second with घञ् and refers to expanse, width etc., the first with अप restricted to words, speech etc. (the rule being "प्रथने वावशब्दे")। The third has अप् कर्मणि and changes स into ष (when restricted to mean tree or kusa grass to sit upon by the rule "वृक्षासनयोर्विष्टरः")।

6. अस्ति etc.—अस्ति is an अव्यय and used idiomatically as in the present case to imply "it is fact." अस्ति तावत् आर्येण भवता 'पौरजनस्य चरितान्वेषणे' व्यापारपरिज्ञाने 'नियुक्तः अहं' परगृहस्य प्रवेशे परस्य अनाशङ्कनीयेन' शङ्कानिरासकेन 'अनेन यमपटेन सह आहिण्डमानः' भ्रमन् 'मणिकारश्रेष्ठिनः चन्दनदासस्य गृहं प्रविष्टोऽस्मि etc. हिण्ड to wander is here अकर्मक। For a सकर्मक use, cf. "आहिण्डमानः अटवीतः अटवीम्"—Sak. Act II.

31. चरः—तदो अ एक्कादो अववरकादो पञ्चवरिसदेसीओ अदिदंसणीअसरीराकिदी कुमारओ वालत्तणसुलहकोदूहलोप्फुल्लणअणो निक्कमिदुं पउत्तो। तदो हा णिग्गदो हा णिग्गदो त्ति संकापरिग्गहणिवेदइत्तिओ तस्स एव्व अववरकस्स अब्भन्तरे इत्थिआजणस्स उट्ठिदो महन्तो कलअलो। तदो ईसिदारदेसदाविदमुहीए एक्काए इत्थिआए सो कुमारओ णिक्कमन्तो एव्व णिवभच्छिअ अवलम्बिदो कोमलाए वाहुलदाए। तस्साए कुमारसंरोधसंभमप्पचलिदङ्गुलिदो करादो पुरिसअङ्गुलिपरिणा-

रूपमाणघडिआ विअलिआ इअं अङ्गुलिमुद्दिआ देहलीबन्धम्मि पडिआ उट्टिदा ताए अणवबुद्धा एव्व मम चलणपासं समागच्छिअ पणामणिहुआ कुलवहु विअ णिच्चला संवुत्ता। मएवि अमच्चरक्खसस्स णामंकिदेत्ति अज्जस्स पाअमूलं पाविदा; ताएसो इमाए आअमो [ततश्च एकस्मात् अपवरकात् पञ्चवर्षदेशीयः अतिदर्शनीयशरीराकृतिः कुमारकः बालत्वसुलभकौतूहलोत्फुल्लनयनः निष्क्रमितुं प्रवृत्तः। ततः "हा निर्गतः हा निर्गतः" इति शङ्कापरिग्रहनिवेदयिता तस्यैव अपवरकस्य अभ्यन्तरे स्त्रीजनस्य उत्थितः महान् कलकलः। ततः ईषद्द्वारदेशदापितमुखया एकया स्त्रिया स कुमारकः निष्क्रामन्नेव निर्भर्त्स्य अवलम्बितः कोमलया बाहुलतया। तस्याः कुमारसंरोधसंभ्रमप्रचलिताङ्गुलेः करात् पुरुषाङ्गुलिपरिणाहप्रमाणघटिता विगलिता इयमङ्गुलिमुद्रिका देहलीबन्धे पतिता उत्थिता तया अनवबुद्धा एव मम चरणपार्श्वं समागत्य प्रणामनिभृता कुलवधूरिव निश्चला संवृत्ता। मयापि अमात्यराक्षसस्य नामाङ्किता इति आर्यस्य पादमूलं प्रापिता। तत् एषोऽस्याः मुद्रायाः आगमः]।

Spy—And then, from a certain room, a boy about five years old of a very lovely make of frame, attempted to come out with eyes beaming with curiosity that is common in childhood. Thereat, a great hubbub of females shouting "Alas! gone out, Alas! gone out" indicative of alarm arose within that very room. Then the boy, just as he was coming out was seized by his (Or—with her) tender ivy-like arm by a

lady who for a moment (Or—slightly) showed her face at the door and scolded him. This signet-ring made in the measure of the size of a man's finger and slipping off from her hand in which the fingers worked violently in her hurry for the arrest of the boy dropped on the cemented ledge, rebounded, rolled up to the edge of my foot unperceived by her, and stopped dead like the bride in a household motionless while making a bow; and as it is engraved with the name of minister Rakshasa, it has been brought by me to the root of Noble Sir's foot. So this is (the story of) its accession.

ततश्चेति। 'ततश्च एकस्मात् अपवरकात्' प्रकोष्ठात् 'पञ्चवर्षदेशीयः' किञ्चिदून पञ्चवर्षः 'अतिदर्शनीया' परममनोहरा 'शरीराकृतिः' देहघटना अङ्गयोजना यस्य तादृशः 'कुमारकः' कोऽपि बालः 'बालत्वसुलभ' बालकोचित यत् 'कौतूहलं' कुतुकं तेन 'उत्फुल्ले' विकसिते 'नयने' यस्य तादृशो भूत्वा 'निष्क्रमितुं' प्रवृत्तः,' न तु निष्क्रान्तः। तथाविधया आकृत्या मन्ये महाजनस्य कस्यचित् अयं बालः इति। 'ततः तस्य एव अपवरकस्य अभ्यन्तरे स्त्रीजनस्य' नारीणां 'शङ्कापरिग्रहस्य' भयाविर्भावस्य 'निवेदयिता सूचकः [शेषषष्ठ्या समासः] 'हा निर्गतः हा निर्गतः' हा कष्टमपयातः कुमारः 'इति महान् कलकलः उत्थितः'। तन्मन्ये तस्य बालस्य तत्रत्याः सुगुप्तं रक्षन्ति। 'ततः ईषत्' यथा तथा 'द्वारदेशे स्थापितं दत्तं, यया तादृश्या 'एकया स्त्रिया स कुमारकः निष्क्राममन्नेव निर्भर्त्सय' तिरस्कृत्य 'कोमलया बाहुलतया' बालस्य भुजे निजकरेण वा 'अवलम्बितः' निरुद्धः। 'भर्त्सनात् मन्ये इयं बालस्य माता इति। 'पुरुषस्य अङ्गुलेः' यः 'परिणाहः' विशालता तस्य 'प्रमाणेन' मात्रया 'घटिता' निर्मिता 'इयं अङ्गुलिमुद्रिका कुमारस्य संरोधे' नियमने या 'संभ्रमः' त्वरा तेन 'प्रचलिताः अङ्गुलयः' यस्मिन् तादृशात् 'तस्याः करात् विगलिता' च्युता सती 'देहलीबन्धे' द्वारस्य पुरोवर्तिनि कुट्टिमे 'पतिता' ततश्च अभिघातात् 'उत्थिता' ततः 'तया' रमण्या 'अनवबुद्धा एव' अविदिता एव 'मम चरणपार्श्वं' समागत्य प्रणामे' अभिवादनकर्मणि 'निभृता' निश्चला 'कुलवधूरिव निश्चला संवृत्ता'। 'मया अपि' इयम् अङ्गुलिमुद्रा 'अमात्यराक्षसस्य नाम्ना अङ्किता

चिह्निता 'इति' हेतोः 'आर्य्यं मां' भवतः 'पादमूलं' चरणप्रान्तम इदं प्रापिता' आनीता। कृतवीतेन कुमारोऽयं राक्षसस्य इयञ्च तस्य पत्नी इति प्रतिभाति। 'तत' लक्षात् एषः अस्या' मुद्रायाः 'आगमः' प्राप्तिः प्राप्तिवृत्तान्त इत्यर्थः।

CHARCHA

1. अपवरकात—अपव्रियते अनेन अस्मिन् वा इति अप + वृ + अप करणे अधिकरणे वा अपवरः that which shelters, a room. स एव अपवरकः, स्वार्थे कन्। Telang takes it as "aperture, window." But here it is 'a room' as is obvious from "अपवरकस्य अभ्यन्तरे" below. अपादाने पञ्चमी।

2. पञ्चवर्षदेशीयः—पञ्च वर्षाणि अस्य पञ्चवर्षः: of five years. ईषदूनः पञ्चवर्षः इति पञ्चवर्ष + देशीयर् by "ईषदसमाप्तौ कल्पब्देश्यदेशीयरः"।

3. अतिदर्शनीय etc.—For analysis see व्याख्या। Some read प्रियदर्शनीय etc., *i. e.*, प्रिया च दर्शनीया च शरीराकृतिः यस्य। प्रियः lovely, दर्शनीय worth-seeing.

4. कुमारकः—अज्ञातः कुमार इति कुमार + कन् अज्ञाते।

5. बालत्वसुलभ—etc.—उद् + फल + क्त कर्त्तरि उत्फुल्ल by "उत्फुल्लसंफुल्लयोरुपसंख्यानम्" and "तिच"। Now see व्याख्या। From his looks I could see he was no ordinary boy but the son of some high personage.

6. शङ्कापरिग्रह etc.—परि + ग्रह + अप् भावे परिग्रहः entertainment, शङ्कायाः परिग्रहः entertainment of fear etc. see व्याख्या। They were alarmed that the boy was going out, hence the boy was in hiding.

7. ईषद्द्वार etc.—Analysis in व्याख्या। The णिच् in दापित is स्वार्थे। If however we suppose that she was urged in the act by the other females in the room, then the णिच् is regular; expound—दापितं मुखं यस्याः not यया। Because ईषद्दापित, therefore she too was in hiding.

8. निर्भर्त्सय etc.—The chiding shows that the lady was the mother of the boy. निर् + भर्त्स + ल्यप्।

9. कुमारसंरोध etc.—See व्याख्या। The fingers were प्रचलित, hence the ring was jerked out.

10. पुरुषाङ्गुलि etc —See व्याख्या। Hence too large for her fingers, consequently jerked out. The पुरुष was evidently her husband.

11. अङ्गुलिमुद्रिका—मुद्रयति इति मुद्रः पचाद्यच्। स एव मुद्रकः। स्त्रियाम् मुद्रिका। See also व्याख्या।

12. देहलीबन्धे—बन्धनं बन्धः। देहली verandah. देहल्याः बन्धः देहली-बन्धः, which means बद्धदेहली cemented verandah—"भावानयने द्रव्यानयनम्" इति न्यायात। Also note "गृहावग्रहणी देहली"।

13. नामाङ्किता—Hence minister Rakshasa is the father of the boy, and he placed his family in charge of चन्दनदास when leaving town, the ring being a memento. Cf. "नगरान्निष्क्रामतो मम हस्तात्" etc. Act II.

32. **चाणक्यः—भद्र, श्रुतम्, अपसर। नचिरादस्य परि-श्रमस्य अनुरूपं फलम् अधिगमिष्यसि।**

Chanakya—Good man all is heard ; now retire. Before long you will get reward befitting this toil (of yours).

चरः—जं अज्जो आणवेदि [यदार्य्य आज्ञापयति] (इति निष्क्रान्तः)।

Spy—As Noble Sir commands (*exit*).

चाणक्यः—शार्ङ्गरव, शार्ङ्गरव।

Chanakya—Sarngarava, Sarngarava.

(प्रविश्य) शिष्यः—उपाध्याय, आज्ञापय।

Pupil—(*entering*) Preceptor, command me,

चाणक्यः—वत्स, मसीभाजनं पत्रञ्च उपानय।

Chanakya—Bring me ink-pot and a leaf, my boy.

(शिष्यस्तथा करोति)—(*Pupil daes as bid*)

चाणक्यः—(पत्रं गृहीत्वा स्वगतम्) किमत्र लिखामि ? अनेन खलु लेखेन राक्षसो जेतव्यः ।

Chanakya—(*Holding the leaf—to himself*) What shall I write on it ? Rakshasa has indeed to be conquered with this letter.

(प्रविश्य) प्रतीहारी—जेदु अज्जो [जयतु आर्य्यः] ।

Warder—(*entering*) Let Noble Sir conquer.

चाणक्यः (सहर्षमात्मगतम्)—गृहीतो जयशब्दः ।

(प्रकाशम) शोणोत्तरे, किमागमनप्रयोजनम् ।

Chanakya—(*With joy—to himself*) The anouncement of victory is accepted. (*Aloud*) Sonottara, what is the object of your coming.

CHARCHA

1. नचिरात्—न is an अव्यय different from नञ् though meaning the same. चिरात् is another अव्यय meaning चिर । न चिरात्, सुप् सुपा । Comp नैकराग, Act III, Sl. 19, and "नभिन्नङ्गत्तयः"—Kirat I अपवर्गे तृतीया । अव्ययत्वात् सुब् लोपः ।

2. पत्रम्—A leaf—a भूर्ज leaf very likely.

3. किमत्र लिखामि—चाणक्य now makes a fresh effort to gain his object, *viz.*, the winning over of Rakshasa. This is technically known as a बिन्दु ! 'अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम्—Resumption of plans after interruption is बिन्दु which preserve continuity of action. The interruption was here offered by the यमपटचर ।

4. राक्षसो जेतव्यः—No sooner these words are pronounced by चाणक्य, than an unexpected person says जयतु आर्य्यः । चाणक्य takes this as a happy augury and is assured of जय । So he exclaims गृहीतो जयशब्दः । This is technically called a गण्ड । 'गण्डः प्रस्तुतसम्बन्धि भिन्नार्थं सहसोदितम्" ।

33. प्रतोहारो—अज्ज, देवो चन्दसिरी सीसे कमलमुउला-आरमञ्जलिं निवेसिअ अज्जं विणवेदि। इच्छामि उज्जेण अवभ्यणुण्णादो देवस्स पवदीसरस्स पारलोइअं कारेदुम्। तेण अ धारिदपुव्वाइं आहरणाइं बह्मणाणं पडिवादेमि त्ति। (आर्य्य देवश्चन्द्रश्रोः शीर्ष कमलमुकुलाकारम् अञ्जलिं निवेश्य आर्य्यं विज्ञापयति—"इच्छामि आर्य्येण अभ्यनुज्ञातः देवस्य पवतेश्वरस्य पारलौकिकं कारयितुम्। तेन च धारितपूर्वाणि आभरणानि ब्राह्मणानां प्रतिपादयामि" इति)।

Warder—Noble Sir, placing on his head his joineed palms like a lotus—bud, Sire of moon's splendour, speaks to Noble Sir thus—"Permitted by Noble Sir, I wish to have performed the Sardha of King Parvateshvara, and to make a gift to Brahmanas of the jewellery previously worn by him."

चाणक्यः—(सहर्षमात्मगतम्) साधु वृषल, ममैव हृदयेन सह संमन्त्र्य सन्दिष्टवानसि। (प्रकाशम) शोणोत्तरे, उच्यताम् अस्मद्वचनाद्वृषलः—"साधु वत्स, अभिज्ञः खल्वसि लोकव्यवहाराणां तदनुष्ठीयताम् आत्मनोभिप्रायः। किन्तु पवतेश्वरधृतपूर्वाणि गुणवन्ति भूषणानि गुणवद्भ्यः एव प्रतिपादनीयानि। तदहम् स्वयमेव परीक्षितगुणान् ब्राह्मणान् प्रेषयामि"।

Chanakya—(*With joy—to himself*) Bravo, Vrishala ! you have spoken (as if) having consulted my own heart. (*Aloud*) Sonattara, let Vrishala be informed this in my words—"Bravo, my son ! you are indeed aware of the ways of the world ; so let your wish be accomplished. But the valuable jewellery formely worn by Parvateswara should be bestowed

upon the worthy alone, so I will myself send you Brahmanas of tested merit.

प्रतीहारी— जं अज्जो आणवेदि [यदार्य्य आज्ञापयति] (इति निष्क्रान्ता)।

Warder—As Noble Sir commands (*exit*).

चाणक्यः शार्ङ्गरव, उच्यन्ताम् अस्मद्वचनात् विश्वावसु-प्रभृतयः त्रयो भ्रातरः—'वृषलात् प्रतिगृह्य आभरणानि भवद्भिरहं द्रष्टव्यः" इति।

Chanakya—Sarngarava, let the three brethers Visvavasu etc. be told this in my name—"You having received jewellery from Vrishala have to see me."

शिष्यः—तथा (इति निष्क्रान्तः)।

Pupil—So be it (*exit*).

प्रतीहारी इति। हे 'आर्य्य' देवः चन्द्रश्रीः कमलमुकुलस्य आकार इव आकारो' यस्य तादृशम् 'अञ्जलिं शीर्षे' शिरसि 'निवेश्य' बद्धाञ्जलिः सन् भवन्तम् प्रणम्य इत्यर्थः 'आर्य्यमिति विज्ञापयति—"आर्य्येण अभ्यनुज्ञातः' दत्तानुमतिः सन् 'देवस्य पर्वतेश्वरस्य पारलौकिकं' श्राद्धकर्म 'कारयितुमिच्छामि'। 'तेन धारितपूर्वाणि च' 'आभरणानि' अलङ्करणानि 'ब्राह्मणानां' ब्राह्मणेभ्यः 'प्रतिपादयामि च' ददामि च" चाणक्य इति। हे 'वृषल' एतत् 'साधु'। 'मम हृदयेन सह संमन्त्र्य एव सन्दिष्ट-वानसि' विज्ञापितवानसि। एतदेव ममापि हृदये वर्त्तते इत्यर्थः। 'लोकव्यवहाराणां' लोकाचाराणाम् 'अभिज्ञः खलु असि तत् आत्मनः अभिप्रायः अनुष्ठीयताम्' क्रियताम् श्राद्धम्, दीयताञ्च ब्राह्मणेभ्यः आभरणम् अन्यथा लोकाचारविरुद्धं स्यात्। 'किन्तु पर्वतेश्वरेण धृतपूर्वाणि भूषणानि गुणवन्ति' विचित्रतामहार्हतादिगुणैर्युक्तानि. अतो 'गुणवद्भ्य एव सत्पात्रेभ्य एव 'प्रतिपादनीयानि' देयानि। 'तत्' तस्मात् 'अहं स्वयमेव परीक्षिताः दृष्टाः 'गुणाः' येषां 'तादृशान् ब्राह्मणान् प्रेषयामि', तेभ्यो देहि।

CHARCHA

1. शीर्ष—This supposes that शीर्ष is not merely an आदेश of शिरस् in special cases only, but exists independently also. But rules like "अचि शीर्षः" (पा ६ २ ६२) seem to argue against it. Amara however supports our poet 'उत्तमाङ्गं शिरः शीर्षं मूर्धा ना मस्तकोऽस्त्रियाम्"।

2. पारलौकिकम्—परः लोकः the other world. स प्रयोजनम् अस्य इति टञ्। Or परलोके भवम् इति ठञ् by the Varttika "लोकोत्तरपदाच्च"।

3. ममैव etc.—See व्याख्या। Cf. 'हृदय, मा उत्ताम्य। एष त्वया चिन्तितानि अनसूया मन्त्रयते"—Sak. Act. I.

4. धारितपूर्वाणि—पूर्वं धारितानि, सुप् सुपा। धारित leads because पाणिनि has पूर्व final in भूतपूर्व in the rule "भूतपूर्वे चरट्"। But "ज्ञापकसिद्धं न सर्वत्र", hence पूर्वधारितानि is not wrong.

5. विश्वावसु etc.—विश्व becomes विश्वा by "विश्वस्य वसुराटोः"।

6. *Remark*—The three pieces of jewellery will be mentioned in the letter he is going to write now, and will play their part in Act V.

34. चाणक्यः—उत्तरोऽयं लेखार्थः पूर्वः कथमस्तु ? (विचिन्त्य) आः ज्ञातम् । उपलब्धवानस्मि प्रणिधिभ्यो यथा तस्य म्लेच्छराजलोकस्य मध्यात् प्रधानतमाः पञ्च राजानः परया सुहृत्तया राक्षसमनुवर्तन्ते । ते यथा—

कौलूतश्चित्रवर्मा मलयनरपतिः सिंहनादो नृसिंहः
काश्मीरः पुष्कराक्षः क्षतरिपुमहिमा सैन्धवः सिन्धुषेणः ।
मेघाख्यः पञ्चमोऽस्मिन् पृथुतुरगबलः पारसीकाधिराजो
नामान्येषां लिखामि ध्रुवमहमधुना चित्रगुप्तः प्रमार्ष्टु ॥२०॥

Chanakya—Let this be the last thing in the letter ; what should be the first ? (*Reflecting*) Ha ! I have got it. From spies I have come to know that from among that body of

Mlechha kings, foremost five kings follow Rakshasa with great affection, they are—Chitravarman the king of Kuluta; Simhanada the lion-like King of Malaya; Puskaraksha the King of Kashmere; Sindhusena the King of Sindhu by whom the majesty of his enemies has been curtailed; and the fifth in this is Megha by name, the King of Persia with a vast force of cavalry. I will surely now write the names of these; let Chitragupta blot them out (of his book).

चाणक्य इति। 'अयम्' एष: अलङ्कारवृत्तान्त: 'उत्तर:' चरम: 'लेखस्य' पत्रस्य लिख्यमानस्य 'अर्थ:' वस्तु भविष्यति। अलङ्करणानि उल्लिख्य लेखम् उपसंहरिष्यामि इत्यर्थ:। किन्तु लेखस्य 'पूर्व:' पूर्वार्थ: प्रारम्भवस्तु 'कथमस्तु' कीदृशो भवतु तत् नावधारितम्। ('विचिन्त्य') 'आ: ज्ञातम् निर्णीतं मया तदपि वस्तु। तदेव आह— 'प्रणिधिभ्य: उपलब्धवानस्मि' ज्ञातवानस्मि 'यथा तस्य' मलयकेतुसंगृहीतस्य 'म्लेच्छराज-लोकस्य मध्यात् प्रधानतमा: पञ्च राजान: परया' परमेण 'सुहृत्तया' मित्रभावेण 'राक्षसम् अनुवर्त्तन्ते अनुगच्छन्ति। के ते? 'ते यथा'—'कौलूत:' कुलूताधिपति: 'चित्रवर्मा' तन्नामा इत्यर्थ:। 'मलयनरपति: नृसिंह: पुरुषश्रेष्ठ: सिंहनाद:' तदाख्य इत्यर्थ:। 'काश्मीर:' कश्मीराधिपति: 'पुष्कराक्ष:' तन्नामा इत्यर्थ:। 'सैन्धव:' सिन्धुराज: 'क्षत:' उच्छिन्न: 'रिपुमहिमा' शत्रुमाहात्म्य' येन तादृश: 'सिन्धुषेण:' तन्नामा। अस्मिन् राजवर्गे 'पृथु' विपुलं 'तुरगबलम्' अश्वसैन्यं यस्य तादृश: 'मेघाख्य:' मेघनामा मेघ-नादसंज्ञक: 'पारसीकाधिराज: पञ्चम:'। भवतु किमेभि: पञ्चभि: तदाह—ध्रुवं' निश्चितम् 'अहम् अधुना नामानि' लेखस्य प्रारम्भे 'लिखामि'। तेन किमायातम्? तेन तेषां भ्रुवोस्त्यु: तत् लेखकाले एव 'चित्रगुप्त:' यमपुरे जीवितनामलिखनकर्मणि व्यापारित: कायस्थ: 'प्रमाष्टु' चालयतु निजलेखपत्रात उत्सारयतु। मदीयेन लेखि-नैव कालदष्टा एते पञ्च जीवितेभ्यो बहिष्कृता: इत्यर्थ: [प्राप्तकाले लोट्]।

CHARCHA

1. म्लेच्छराजलोकस्य—लोक = समुह; cf. "स राजलोक: कृतपूर्वसंवित्" इति कालिदास:। म्लेच्छा: राजान: म्लेच्छराजा: with टच् added. तेषां लोक: etc.

2. कौलूत:—कुलूतानां राजा इति कुलूत+अञ् कौलूत:। कुलूत is supposed to be the modern *Kulu* in the north-western frontier which at present carries an extensive fruit-trade with India.

3. मलयनरपति:—Wilson supposes that मलय stands for the Western Ghats. Telang agrees with him. But against this we note that मलयनरपति here is called a म्लेच्छ। In Act V this prince is called मलयनगराधिप: which treats मलय as a city. But the Western Ghats are district, not a नगर। On this account Telang there questions the authenticity of the reading मलयनगराधिप:। "I doubt much whether मलयनगर is right. Malaya is the name of a mountain and the country about it"— Telang, Notes p. 38. The suspicion naturally arises that Malaya here is not the Western Ghats at all but some city to the North. In Act V we see that the Malaya king wants to share Malayaketus kingdom with the King of Kuluta and the King of Kashmere. It is possible therefore that these kings are all neighbours of Malayaketu. The poet hfmself places the kingdom of Malavaketn some seven day's journey to the north of Magadha. "युष्माकम् उत्तरस्या दिशो दक्षिणां दिशं प्रस्थितानाम्" etc. Act. V.

4. काश्मीर:—काश्मीर is modern Kashmere कश्मीराणां राजा काश्मीर:।

5. सैन्धव:—सिन्धु is modern Sind. तेषां राजा।

6. सिन्धुषेण:—सिन्धु: सेना अस्य। स becomes ष by "एति संज्ञाया-मगात्"।

7. मेघाख्य:—मेघ: आख्या अस्य। मेघ here is contraction for मेघनाद as भीम is of भीमसेन (see Act V).

8. पारसीक—पारसीक is modern Persia.

9. चित्रगुप्त etc.—चित्रगुप्त is the record-keeper of Yama. The record is of the *alive.* The number of the dead is infinite and cannot be recorded. चाणक्य's idea here is that these five kings are as good as dead, so let चित्रगुप्त remove their names

from his record. Some take it as a defiance to चित्रगुप्त *i. e.*, चाणक्य means to say "let चित्रगुप्त remove these names from my writing if he dare". But the question is why चित्रगुप्त should at all think of removing the names from चाणक्य's list. He is concerned with his own *Khata*—and does not care what चाणक्य enters in his *Khata*. प्र+मृज+लोट् सिप् (तु) = प्रमष्टु।

35. (विचिन्त्य) अथवा न लिखामि, पूर्वमनभिव्यक्तमेव आस्ताम्। (नाट्येन लिखित्वा) शार्ङ्गरव।

(*Reflecting*) Or, I will not write (the name); let the first part remain obscure. (*Acting writing*) Sarngarava.

(प्रविश्य) शिष्यः—उपाध्याय, आज्ञापय।

Pupil—(*entering*) Command me Preceptor.

चाणक्यः—वत्स, श्रोत्रियाक्षराणि प्रयत्नलिखितानि अपि नियतम् अस्फुटानि भवन्ति। तत् उच्यताम् अस्मद्वचनात् सिद्धार्थकः—"एभिः अक्षरैः केनापि कस्यापि स्वयं वाच्यम् इति अदत्तवाह्यनामानं लेखं शकटदासेन लेखयित्वा मामुपतिष्ठस्व। न च आख्येयमस्मै चाणक्यो लेखयतीति।

Chanakya—My son, the characters of a Srotriya even if written with great care, always become illegible; so let Siddharthaka be ordered in my words—"Some one has to be personally addressed in these words by some one else; so having got (these written in) a letter written by Sakatadasa with no name given on the outside, you meet me. It should not be given out to him that Chanakya is causing this to be written.

शिष्यः—तथा (इति निष्क्रान्तः)।

Pupil—So be it (*exit*).

CHARCHA

1. पूर्वम्—The first part of the letter.

2. लिखित्वा—Writing without mentioning the names. This is only to mislead the शिष्य, चाणक्य would never write himself.

3. अनभिव्यक्तम्—अभि + वि + अञ्ज + क्त कर्मणि अभिव्यक्त disclosed. न तथा। For reasons see below.

4. एभिः अक्षरैः—'एभिः अक्षरैः' इमानि अक्षराणि उच्चार्य 'केनापि' जनेन 'कस्यापि' जनस्य - यतः 'स्वयं वाच्यम्' आत्मना वक्तव्यम् 'इति' उक्त्वा *i. e.*, some one will have to repeat exactly these words in presence of some one else; the reciter will get it by heart from the writing. This is to hoax Sakatadasa, but the hoax is a clumsy one and should not have misled Sakatadasa, (see Act V and Intro.)

5. सिद्धार्थकः—This is an officer employed to spy over Sakatadasa. The names were suppressed also to mislead. The letter itself will be found in Act V.

6. अदत्त: etc.—बहिर्भवं बाह्यम् बहिस् + यञ् exterior; अदत्तं बाह्यनाम अस्मिन् not addressed. No address was necessary because the messenger will repeat the words. It was not a letter at all.

7. उपतिष्ठस्व—उप + स्था + लोट् स्व do you meet. "उपाद्देवपूजा—" इति सङ्गतिकरणे आत्मनेपदम्।

8. न चाख्येयम् etc.—आ + ख्या (or चक्ष स्थाने ख्या) + यत् कर्मणि। This is to allay suspicion, because Sakatadasa is a leader of Rakshasa's party at Kusumapura.

36, चाणक्यः—(स्वगतम्) हन्त जितो मलयकेतुः।

Chanakya—(To himself) Ha! Malayaketu is conquered!

(प्रविश्य लेखहस्तः) सिद्धार्थकः—जेदु अज्जो। अज्ज अअं से सअडदासेण लिहिदो लेहः [जयतु आर्यः, आर्य अयं स शकटदासेन लिखितो लेखः]।

Siddharthaka—(*Entering letter in hand*) Let Noble Sir conquer. Here is the letter written by Sakatadasa.

चाणक्यः—(गृहीत्वा) अहो दर्शनीयानि अक्षराणि ! (अनुवाच्य) भद्र, अनया मुद्रया मुद्रयैनम् ।

Chanakya—(*Taking it up*) Oh! how beautiful are the characters! (*Having read*) Good man, seal it with this stamp.

सिद्धार्थकः—(तथा कृत्वा) अज्ज अअं मुद्दिदो लेहो। किं अवरं अणुचिट्ठीअदु। [आर्य अयं मुद्रितः लेखः। किमपरम् अनुष्ठीयताम्]।

Siddharthaka—(*Doing as bid*) Noble Sir, here is the letter sealed; What else has to be done?

चाणक्यः भद्र कस्मिंश्चित् आप्तजनानुष्ठेये कर्मणि त्वां व्यापारयितुमिच्छामि ।

Chanakya—Good man. I wish to employ you in a certain work that has to be done by a trusted person.

सिद्धार्थकः (सहर्षम्)—अज्ज अनुग्गहिदोम्हि। आणवेदु अज्जो किम् इमिणा दासजणेन अज्जस्स अनुचिट्ठिदव्वम्। [आर्य अनुगृहीतोऽस्मि। आज्ञापयत्वार्यः किमनेन दासजनेन आर्यस्य अनुष्ठातव्यम्]।

Siddharthaka—(*With joy*) Noble Sir, I am favoured. Let Noble Sir command what has to be done for him by this slave.

CHARCHA

1. हन्त etc.—हन्त is an अव्यय here हर्षे। He is now sure of success, hence the joy. Note हन्त जितः and जयतु आर्यः in contiguity. Another शकुन। Cf. "गृहीतो जयशब्दः" ante.

2. अनया मुद्रया—This is Rakshasa's signet-ring (see *ante.*)

3. आप्त etc.—आप्तः प्रत्ययितो जनः आप्तजनः। तेन अनुष्ठेयम् etc. Qual कर्मणि। वि+आ+पृ+णिच् तुमुन् व्यापारयितुम् to employ. आप्त is used deliberately to humour Siddharthaka.

37. चाणक्यः—प्रथमं तावत् वधस्थानं गत्वा घातकाः सरोषदक्षिणाक्षिसंकोचसंज्ञां ग्राहयितव्याः। ततः तेषु गृहीतसंकेतेषु भयापदेशात् इतस्ततः प्रद्रुतेषु शकटदासो वधस्थानात् अपनीय राक्षसं प्रापयितव्यः। तस्माच्च सुहृत्प्राणपरिरक्षणपरितुष्टात् पारितोषिकं ग्राह्यम्। राक्षस एव कश्चित् कालं सेवितव्यः। ततः प्रत्यासन्नेषु परेषु प्रयोजनमिदम् अनुष्ठेयम्। (कर्णे एवमिव)।

Chanakya—First of all the executioners have to be taught by you, after going to the place of execution, the meaning of the signal of contracting the right eye in wrath ; then they having understood the signal and fled hither and thither under the pretence of fright, Sakatadasa has to be removed from the place of execution and led up to Rakshasa and reward has to be accepted from him overjoyed at the saving of his friend's life. Next Rakshasa has to be served by you for sometime and then when our enemies have come close to us, this service is to be rendered by you (*Whispers into his ears*).

CHARCHA

1. सरोष etc.—रोषेण सह वर्तमानम् सरोषम् in wrath. दक्षिणम् अक्षि दक्षिणाक्षि। तस्य संकोचः। सरोषं यथा तथा दक्षिणाक्षिसंकोचः, सुप्सुपा। स एव संज्ञा संकेतः। ताम्। सहरोष also correct.

2. ग्राहयितव्याः—ग्रह+णिच्+तव्य कर्मणि have to be taught बोधयितव्याः। The root being बुद्ध्यर्थक we have अणिकर्तुः कर्मसंज्ञा। Thus

—घातकाः सर्वां गृहीष्यन्ति = त्वं घातकान् संज्ञां ग्राहयिष्यसि etc. Chanakya means that this has to be done without th knowledge of Sakatadasa, otherwise Sakatadasa will see through the whole of the ruse.

2. A. तेषु—भावे ७मी। Thus तेषु प्रवृत्तेषु' पलायितेषु—सतसु etc.

3. भयापदेशात्—भयमेव अपदेशः छलम् तस्मात्। The executioners are to pretend fright. ल्यप् लोपे कर्मणि ५मी। भयापदेशमाश्रित्य इत्यर्थः।

4. सुहृत्प्राण etc.—सुहृत् मित्रं। शोभनं हृदयमस्य etc. by "सुहृद्दुर्हृदौ मित्रामित्रयोः"। सुहृदः प्राणाः। तेषां परिरक्षनम्। तेन परितुष्टः। तस्मात्। Qual. तस्मात् *i. e.* राक्षसात्। परितोषः प्रयोजनमस्य इति परितोष + ठञ् पारितोषिकम् reward. The story will reach Rakshasa through his friend शकटदास and he will reward the deliverer of his friend. This is how the plan works—Sakatadasa on seeing his friend सिद्धार्थक whisper into the ears of the executioners, will think that he is bribing them for his release. Possibly चाणक्य placed money with सिद्धार्थक for the purpose. The success of the plan must have been a shock to चाणक्य showing as it did that *his* servants too were not above corruption, and no wonder these executioners were themselves executed by चाणक्य's orders for having allowed शकटदास to escape (See Act VI). The situation would have been a queer one if the executioners had known their duty better.

5. प्रत्यासन्नेषु etc.—'परेषु' शत्रुषु मलयकेतुप्रमुखेषु 'प्रत्यासन्नेषु' कुसुमपुर-प्रान्तेषु, सतसु *i.e.*, when the enemy has marched up close to our capital. 'इदम्' कर्णे कथ्यमानम् प्रयोजनम्।

38. सिद्धार्थकः—जं अज्जो आणवेदि [यदार्य आज्ञापयति]।
Siddharthaka—As Noble Sir commands.

चाणक्यः– शार्ङ्गरव, शार्ङ्गरव।
Chanakya—Sarngarava, Sarngarava.

(प्रविश्य) शिष्यः—उपाध्याय आज्ञापय।
Pupil—(*Entering*) Command me Preceptor.

चाणक्यः—उच्यताम् अस्मद्वचनात् कालपाशिको दण्डपाशिकश्च यथा—"वृषलः समाज्ञापयति य एष क्षपणको जीवसिद्धिर्नाम राक्षसप्रयुक्तो विषकन्यया पर्वतकं घातितवान् स एतमेव दोषं प्रख्याप्य सनिकारं नगरात् निर्वास्यताम्" इति ।

Chanakya—Let Kalapasika and Dandapasika be told in my name that Vrishala commands thus—' He, the mendicant known as Jivasiddhi who employed by Rakshasa had killed Parvatesvara, with a poison-girl, be expelled from the city with indignities, with this very offence proclaimed."

शिष्यः—तथा (इति परिक्रामति) ।

Pupil—So be it (*goes round the stage*).

चाणक्यः—वत्स तिष्ठ तिष्ठ—"योऽयमपरः कायस्थः शकटदासो नाम राक्षसप्रयुक्तो नित्यम् अस्मच्छरीरम् अभिद्रोग्धुम् इह प्रयतते स चापि एतं दोषं प्रख्याप्य शूलमारोप्यताम् गृहजनश्चास्य बन्धनागारं प्रवेश्यताम्" इति ।

Chanakya—Stop my boy, stop—"And this other, a Kayastha known as Sakatadasa who, here employed by Rakshasa, constantly attempts to harm our person, be put to the stake with this offence proclaimed and the members of his house-hold be led to the prison.

शिष्यः—तथा (इति निष्क्रान्तः) ।

Pupil—So be it (*exit*).

CHARCHA

1. कालपाशिकः etc.—These two are the executioners.
2. प्रख्याप्य—प्र + ख्या + णिच् + ल्यप् having proclaimed.
3. सनिकारम्—नि + कृ + घञ् भावे निकार disgrace. तेन सह यथा तथा ।

4. *Remark*—From य एष to निर्वास्यताम् are चन्द्रगुप्त's words of command, इति being the कर्म of समाज्ञापयति। जीवसिद्धि was really employed, by चाणक्य; Rakshasa was innocent of the murder (See ante. and Intro.) This again is a hoax, the निर्वासन being a farce. चाणक्य wanted him near Rakshasa.

5. योऽयमपरः etc.—From here to प्रवेश्यताम् are again चन्द्रगुप्त's words of command. The reader perhaps see that Chandragupta was king in name only चाणक्य wielding power. His words are passed off as words of the king (वृषल)।

6. अस्मच्छरीरम्—अस्मद् refers to चन्द्रगुप्त। कर्म of the क्रिया in अभिद्रोग्धुम् by "क्रुधद्रुहोरुपसृष्टयोः कर्म"।

7. अभिद्रोग्धुम्—अभि + द्रुह + तुमुन्। The ह of the द्रुह optionally becomes ढ or घ when तुमुन् follows; hence अभिद्रोढुम् is also correct. Again इट् is optional by the rule "रधादिभ्यश्च"। Thus अभिद्रोहितुम् is another form. This charge is a true one against शकटदास। See Act II "चन्द्रगुप्तशरीरम अभिद्रोग्धुम् etc."

8. प्र + विश + णिच + लोट ताम कर्मणि = प्रवेश्यताम् be entered. Nom. त्वया॥ आ + रुह + णिच् लोट ताम् = आरोप्यताम्। Nom. त्वया।

39. चाणक्यः (चिन्तां नाटयित्वा आत्मगतम्)—अपि नाम दुरात्मा राक्षसो गृह्येत ?

Chanakya—(Acting reflecting—to himself) would wicked Rakshasa be really cought ?

सिद्धार्थकः— अज्ज गहीदो [आर्य गृहीतः] ।

Siddharthaka—Noble Sir, caught.

चाणक्यः—(सहर्षमात्मगतम्) हन्त गृहीतो राक्षसः। (प्रकाशम्) भद्र कोऽयं गृहीतः।

Chanakya—(With joy—to himself) Ha! Rakshasa is caught! (*Aloud*) Good man, who is it that is caught ?

सिद्धार्थकः—गहीदो अज्जसंदेसो। ता गमिस्सं कज्जसिद्धीए। [गृहीत आर्यसन्देशः। तस्मात् गमिष्यामि कार्यसिद्धैय]।

Siddharthaka—Noble Sir's message is caught by me. So I may leave (to work) for the success of the undertaking.

चाणक्य :—(साङ्गुलिमुद्रं लेखमर्पयित्वा) गम्यताम् । अस्तु ते कार्यसिद्धिः ।

Chanakya—(*Delivering letter with the signet-ring*) Depart, may success in the work attend you.

सिद्धार्थकः—तह [तथा] (इति निष्क्रान्तः) ।

Siddharthaka—So be it (*exit*).

(प्रविश्य) शिष्यः—उपधाय, कालपाशिको दण्डपाशिकश्च उपाध्याय' विज्ञापयतः—"इदमनुष्ठीयते देवस्य चन्द्रगुप्तस्य शासनम्" इति ।

Pupil—(*Entering*) Preceptor, Kalapasika and Dandapasika say this to you—"Here, command of Sire Chandragupta is being executed."

चाणक्यः—शोभनम् । वत्स मणिकारश्रेष्ठिनं चन्दनदासम् इदानीं द्रष्टुमिच्छामि ।

Chanakya—Very well. My son, I wish now to see the jeweller-banker Chandanadasa.

शिष्यः—तथा । (इति निष्क्रम्य चन्दनदासेन सह प्रविश्य) इत इतः श्रेष्ठिन् ।

Pupil—So be it. (*Going out and coming back with Chandanadasa*) This way Banker, this way.

CHARCHA

1. नाटयित्वा—Telang reads नाटयति, but as there is continuity, नाटयित्वा seems preferable.

2. अपि नाम etc.—ग्रह + लिङ्. इति कर्मणि गृह्यते । सम्भावनायां लिङ् । I have laid my plans but would they succeed. Nom. मया ।

3. गृहीतः—Another omen (शकुनः) । चाणक्य is elated at this and exclaims हन्त गृहीतो राक्षसः । Cf. "गृहीतो जयशब्दः", *ante.*

4. कार्यसिद्ध्यै—कार्यस्य सिद्धिः success of tee undertaking as whispered to you. तस्यै । तादर्थ्ये ४र्थी ।

40. चन्दनदासः—(स्वगतम्) चाणक्कम्मि अकरुणे सहसा सद्दाविदस्स जणस्स णिद्दोसस्स वि सङ्का, किं उण मह जाददोसस्स । ता भणिदा मए धनसेणप्पमुहा णिअणिवेससंठिआ—कदावि चाणक्कहदओ गेहं विचिणावेदि । ता अवहिदा णिव्वहेह भट्टिणो अमच्चरक्खसस्स घरअणम् । मह दाव जं होदि तं होदुत्ति [चाणक्ये अकरुणे सहसा शब्दायितस्य जनस्य निर्दोषस्यापि शङ्का, पुनर्मम जातदोषस्य । तस्मात् भणिता मया धनसेनप्रमुखा निजनिवेशसंस्थिताः—"कदापि चाणक्यहतको गेहं विचिनोति । तस्मादवहिता निर्वहत भर्तुरमात्यराक्षसस्य गृहजनम् । मम तावत् यद्भवति तद्भवतु" इति ।

Chandanadasa—(*To himself*) Chanakya being heartless, apprehension arises even in an innocent person, when unexpectedly summoned; what is to be said of me with guilt attached? So Dhanasena and other who live in my house have been instructed my me thus—"Wretched Chanakya might any moment search my house, so remove with care the members of the household of our master Minister Rakshasa. Let come what may unto me."

शिष्यः—भोः श्रेष्ठिन्, इत इतः ।

Pupil—This way, O Banker, this way.

चन्दनदासः—अअमाअच्छामि [अयमागच्छामि]। (उभौ परिक्रामतः)।

Chandanadasa—Here I am coming (*Both go round the stage*).

शिष्यः—(उपसृत्य) उपाध्याय, अयं श्रेष्ठी चन्दनदासः।

Pupil—(*Approaching*) Preceptor, here is Chandanadasa the Banker.

चन्दनदासः—जेदु अज्ज [जयतु आर्यः]।

Chanakya—Let Noble Sir prosper.

चाणक्यः—(नाट्येन अवलोक्य) श्रेष्ठिन् स्वागतम्। इदमासनमास्यताम्।

Chanakya—(*Acting seeing*) Welcome, Banker. Here is a seat, be seated.

चाणक्य इति। 'चाणक्ये अकरुणे' दयाहीने निर्दयत्वेन प्रसिद्धे सति 'सहसा शब्दायितस्य' अतर्कितमाहूतस्य 'निर्दोषस्यापि जनस्य शङ्का' भवति 'किं पुनर्मम जातदोषस्य'। 'तस्मात् धनसेनप्रमुखाः निजनिवेशे' मद्गृहे 'संस्थिताः' कृतवासाः पुरुषाः "मया भणिताः'—"चाणक्यहतकः कदापि गेहं" मद्गृहं 'विचिनोति' निरूपयति 'तस्मात् भर्तुः' अमात्यराक्षसस्य गृहजनम् अवहिताः सन्तः 'निर्वहत' अपनयत। 'मम तावत्' एतेन कर्मणा 'यद्भवति तद्भवतु'।

CHARCHA

1. शब्दायितस्य—शब्दं कारित इति शब्द + क्यङ् + णिच् + क्त कर्मणि lit. made to shout; hence summoned. दुष्ट's अपि here seems superflucus. Qual. जनस्य। विचिनोति is from वि + चि 'search' etc.

2. चाणक्यहतकः—हत एव हतकः hapless. चाणक्यश्चासौ हतकश्च "कुत्सितानि कुत्सनैः" इति समासः।

3. विचिनोति—The Prakrita reads विचिणावेदि with णिच्। This

is for विचारयति। लट् is optional by the rule "विभाषा कदाकर्ह्योः"। विचारयिष्यति is the sense.

4. निर्वहन - वह means to carry ; hence this = do remove. Cf. "निर्वाहित आत्मा"—Sak. Act VI

5. स्वागतम् is elliptical for ते स्वागतं भवतु—ते taking क्रियायोगे ४र्थी ॥ आस + लोट तामभावे = आस्यताम्। Ncm. त्वया ; construe— इदमासनं भवति, त्वया आस्यताम्।

41. चन्दनदासः (प्रणम्य)—किं ण जानादि अज्जो जह अणुचिदो उवआरो हिअअस्स परिहवादोवि दुःखमुप्पादेदि। ता इह ज्जेव उचिदाए भूमीए उपविसामि [किं न जानाति आर्यः यथा अनुचित उपचारो हृदयस्य परिभवादपि दुःखमुत्पादयति ? तस्मात् इहैव उचितायां भूमावुपविशामि]।

Chandanadasa—Bowing) Is not Noble Sir aware that honour unbecoming gives greater pain to the heart than even indignity ? So I sit here on the ground inself as becomes me.

चाणक्यः—भोः श्रेष्ठिन् मा मैवम्। संभावितमेव इदम् अस्मद्विधैः भवतः। तत् उपविश्यताम् आसन एव।

Chanakya—Ho Banker ! Don't do so, don't. This (a seat) for you is indeed thought of by people of our stamp. So do you sit down on the seat itself.

चन्दनदासः (स्वगतम्)—उवक्खित्तमणेण दुट्ठेण किंवि [उपक्षिप्तमनेन दुष्टेन किमपि] (प्रकाशम्) जं अज्जो आणावेदि [तदार्यः आज्ञापयति] (इति उपविष्टः)।

Chandanadasa—(*To himself*) Something is started by this villain. (*Aloud*) As Noble Sir commands (*sits down*).

चाणक्यः—भोः श्रेष्ठिन् चन्दनदास, अपि प्रचीयन्ते संव्यवहाराणां वृद्धिलाभाः।

Chanakya—Ho ! Banker Chandanada, do profits of your investments improve (Or—accrue) ?

चन्दनदासः (स्वगतम्)—अच्चादरो संकणोओ [अत्यादरः शङ्कनीयः]। (प्रकाशम्) अह इं। अज्जस्स पसाएण अखण्डिदा मे वाणिज्जा [अथ किम्। आर्यस्य प्रसादेन अखण्डितं मे वाणिज्यम्]।

Chandanadasa—(*To himself*) Tco much interest is to be dreaded. (*Aloud*) Through Noble Sir's favour, my trade is uninjured or uninterrupted.

चाणक्यः—न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् अधुना स्मारयन्ति प्रकृतीः।

Chanakya—Do not indeed the lapses of Chandragupta now remind the subjects of the virtues of the king departed ?

चन्दनदासः (कर्णौ पिधाय)—सन्तं पावम्। सारअणिसासमुग्गएण विअ पुण्णिमाचन्देण चन्दसिरिणा अहिअं णन्दन्ति पकिदिओ। [शान्तं पापम्। शारदनिशासमुद्गतेनेव पूर्णिमाचन्द्रेण चन्द्रश्रिया अधिकं नन्दन्ति प्रकृतयः]।

Chandanadasa—(*Blocking his ears*) Begone si ! Subjects are all the greater pleased with Chandrasri as with the full-moon well up (in the sky) in an autumnal night

CHARCHA

1. अनुचित etc.—उपचर्यते अनेन इति उप + चर् + घञ् करणे उपचारः honour. Construe—'अनुचितः' अनुपयुक्तः उपचारः' सम्मानं हृदयस्य दुःखम् उत्पादयति। परि + भू + अप् भावे परिभवः disgrace. तस्मात्। अपदाने पञ्चमी! I do not deserve a seat in the presence of you; you know it, yet you offer me a seat. The offer is a mockery which pains me more than disgrace.

2. सम्भावितम् etc.—सम्भावनं योग्यताध्यवसानम् deeming as fit. Cf. "साम्भावनागुणमवेहि तमीश्वराणाम्"—Sak Act VII. 'अस्मद्विधैः' मादृशैः

जने: 'भवतः' सम्बन्धि इदम् आसनम् आसनदानमित्यर्थ: 'सम्भावितमेव' योग्यतया अनुष्ठितमेव—you really deserve a seat in our presence. ढुण्ढि takes इदम् with *both* उपचार and परिभव: in चन्दन's speech. He overcomes the difference of gender by writing उपचारकरणम् and परिभवकरणम्, *i. e.*, चाणक्य wants to say इदं परिभवकरणं सम्भावितमेव because you are a criminal, but Chandanadasa understands इदम् उपचारकरणं सम्भावितमेव।

3. उपक्षिप्तम्—उपक्षेप is introduction. उपक्षिप्तम् set on foot (Telang). उप समीपे क्षिप्तम् इति उप+क्षिप+क्त। The villain is going to introduce something unpleasant.

4. प्रचीयन्ते—प्र+चि+लट् अन्ते कर्मकर्तरि। Nom. वृद्धिलाभा:।

5. संव्यवहाराणाम्—सम्+वि+अव+हृ+घञ् भावे संव्यवहार: mercantile transaction, investment

6, वृद्धिलाभा:—वृद्धि refers to interest on loans, and लाभ to trade-profits. वृद्धयश्च लाभाश्च etc. The inquiry is relevant as there has been a change of dynasty which often ruins merchants.

7. वाणिज्यम्—वणिज् a trader. वणिज: कर्म 'इति वणिज्+ष्यञ् वाणिज्यम् trade. ढुण्ढि reads वाणिज्या in the feminine; but वाणिज्य is neuter; the feminine form is वणिज्या not वाणिज्या। Cf. "वाणिज्यं तु वणिज्या स्यात्" इत्यमर:। "वणिज्यामिति काशिका। 'माधवस्तु 'वणिज्या-शब्द: स्वभावात् स्त्रीलिङ्ग:। भावे एव चात्र प्रत्ययो न तु कर्मणि इत्याह। भाष्ये तु 'दूतवणिग्भ्याञ्च' इति नास्त्येव। ब्राह्मणादित्वात् वाणिज्यमपि" इति दीक्षित:।

8. चन्द्रगुप्तदोषा: etc.—An artfully worded question; yes or no, whichever is the answer, assumes चन्द्रगुप्तदोष:। But चन्दनदास cleverly avoids the trap. प्रकृती: is the अभिहितं कर्म। Thus प्रकृतय: अतिक्रान्तपार्थिवगुणान् स्मरन्ति—चन्द्रगुप्तदोषा: प्रकृती: अतिक्रान्त-पार्थिवगुणान् स्मार-यन्ति; because स्मरण having a kind of बोध, the root is बुद्ध्यर्थक। But grammarians differ from the poet—"बुद्धि ज्ञानसामान्यार्थानामेवग्रहणम् न तु तद्विशेषाणाम्......तेन स्मरति जिघ्रति इत्यादीनां न"—भट्टोजि:। Hence read स्मारयन्ति प्रकृतिभि:।

9. पिधाय—This stands for अपिधाय cf. "वष्टि भागुरिरल्लोपमवाप्यो-रुपसर्गयो:। आपश्चापि हलन्तानां यथा वाचा निशा दिशा"।

10. शान्तं पापम्—A common expression with dramatists. Cf. "शान्तं पापं प्रतिहतममङ्गलम्'—Sak. Act V. and see notes there.

11. शारद etc.—शरदि भवा शरद्+अण् स्त्रियाम् शारदी (शरद being a हृत्)। शारदी निशा gives शारदनिशा with पुंवद्भाव। तव सहुद्रतः etc.

12. पूर्णिमा etc. - पूरी आप्यायने + क्त भावे पूर्णम्, i. e., पूरणम्। पूर्णेन पूरणेन चन्द्रस्य पूरणेन निर्वृत्ता इति पूर्ण + इमप स्त्रियाम् पूर्णिमा full moon, by "भावप्रत्ययान्तात् इमप् वक्तव्यः"। "पौर्णमासी पूर्णिमा" इत्यमरः। पूर्णिमायाः चन्द्रः। तेन श्रीः करणे। Similarly parse चन्द्रश्रिया।

42. चाणक्यः—भोः श्रेष्ठिन् यद्येवं प्रीताभ्यः प्रकृतिभ्यः प्रतिप्रियमिच्छन्ति राजानः।

Chanakya—Ho Banker, if so the king expects pleasure in return from the pleased subjects.

चन्दनदासः— आणवेदु अज्जो किं कित्तिअं इमादो जणादो इच्छीअदि त्ति [आज्ञापयतु आर्यः किं कियत् अस्माज्जनादिष्यत इति]।

Chandanadasa—Let Noble Sir command what and how much is desired of this person.

चाणक्यः—भोः श्रेष्ठिन् चन्द्रगुप्तराज्यमिदं न नन्दराज्यम्। यतो नन्दस्यैव अर्थरुचेः अर्थसम्बन्धः प्रीतिमुत्पादयति। चन्द्रगुप्तस्य तु भवतामपरिक्लेश एव।

Chanakya—Ho Banker, it is Chandragupta's rule now, not Nanda's rule. For of greedy Nanda touch with money alone, but of Chandragupta it is only your absence of distress, that causes pleasure.

चन्दनदासः (सहर्षम्)—अज्ज अनुग्गहीदोह्मि [आर्य अनुगृहीतोऽस्मि]।

Chandanadasa—(*With joy*) Noble Sir, I am favoured.

चाणक्यः—भोः श्रेष्ठिन् स च अपरिक्लेशः कथमाविर्भवति इति ननु भवता प्रष्टव्याः स्मः।

Chanakya—But Ho Banker it should have been asked of me how that absence of distress may appear.

चन्दनदासः- आणवेदु अज्जो [आज्ञापयतु आर्य्यः]।

Chandanadasa—Let Noble Sir command.

चाणक्यः—संक्षेपतो राजनि अविरुद्धाभिर्वर्त्तितव्यम्।

Chanakya—Briefly one has to conduct oneself in a manner not hostile to the king.

चन्दनदासः—अज्ज, को उण अधण्णो रण्णा विरुद्धोत्ति अज्जेण अवगच्छीअदि [आर्य्य कः पुनरधन्यः राज्ञा विरुद्ध इति आर्य्येण अवगम्यते]।

Chandanaadsa—But Noble Sir who is the hapless chap deemed hostile to the king by Noble Sir ?

CHARCHA

1. कियत्—कि परिमाणमस्य इति किम्+वतु (घतु) कियत how much. उक्तकर्म of इष्यते (इष+लट ते कर्मणि)।

2. नन्दस्यैव etc.—एव is misplaced ; construe अर्थसम्बन्ध एव etc. Reference to the greediness of Nanda occurs elsewhere also. Cf. "स्वामिनो लुब्धशङ्का." Act III, Sl. 14 Construe—अर्थे रुचिः यस्य तादृशस्य लुब्धस्य इत्यर्थः नन्दस्य, अर्थसम्बन्धः धनलाभः एव प्रीतिमुत्पादयति।

3. अपरिक्लेशः—भवताम् अपरिक्लेशः क्लेशाभाव एव प्रीतिमुत्पादयति। The नञ् implies अभाव। "तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट प्रकीर्त्तिताः॥" An अव्ययीभाव would give अपरिक्लेशम्।

4. ननु भवता etc.—This is a mild rebuke to the Banker. You should have asksd how the अपरिक्लेश is to be secured ; but you did not.

4. A. प्रच्छ+तव्य=प्रष्टव्याः are to be asked. Pred. to वयम्॥ अस् +लट मस्=स्मः। Nom. वयम्।

5. संक्षेपतः etc.—चाणक्य here explains how the अपरिक्लेश comes—one should not be hostile to the king.

6. राज्ञा विरुद्धः—वि + रुध् + क्त कर्तरि विरुद्धः hostile कृतविरोधः। राज्ञा सह विरुद्धः कृतविरोधः etc. राज्ञा taking ऊह्य सहार्थे तृतीया।

7. अधन्यः—न धन्यः luckless, because he will meet with instant death.

43: चाणक्यः—भवानेव तावत् प्रथमम्।

चन्दनदासः (कर्णौ पिधाय)—सन्तं पावं, सन्तं पावं। कीदिसो तिणाणं अग्गिणा सह विरुद्धो [शान्तं पापं शान्तं पापम्। कीदृशः तृणानाम् अग्निना सह विरोधः] ?

Chandanadasa—(*Blocking the ears*) Begone sin, Avaunt sin! What sort of conflict is of straw with fire?

चाणक्यः—अयमीदृशो विरोधः यत् त्वमद्यापि राजापथ्यकारिणः अमात्यराक्षसस्य गृहजनं स्वगृहमभिनीय रक्षसि।

Chanakya—The conflict is of this kind—that even now you are hiding, taking over to your house, the house hold members of minister Rakshasa who is doing injury to the king.

चन्दनदासः—अज्ज, अलिअं एदं। केणावि अणभिण्णेण अज्जस्स निवेदिदम् [आर्य अलीकमेतत्। केनापि अनभिज्ञेन आर्यस्य निवेदितम्]।

Chandanadasa—Noble Sir, this untruth must have been reported to Noble Sir by some one unacquainted (with facts).

चाणक्यः—भोः श्रेष्ठिन् अलमाशङ्कया। भीताः पूर्वराजपुरुषाः पौराणाम् अनिच्छतामपि गृहजनं निक्षिप्य देशान्तरं व्रजन्ति। ततः तत्प्रच्छादनं दोषमुत्पादयति।

Chanakya—Ho Banker, away with alarm. Frightened officials of the former king depart for other countries after

leaving the members of their household in the house of even unwilling citizens. The hiding of them afterwards attaches guilt.

चन्दनदासः—एवं णेदम्। तस्सिं समए आसि अह्मघरे अमच्चरक्खसस्स घरअणोत्ति [एवं नु इदम्। तस्मिन् समये आसीत् अस्मद्गृहे अमात्यराक्षसस्य गृहजन इति]।

Chandanadasa=So is this indeed. The household members of minister Rakshasa were in my house at that time.

चाणक्यः—पूर्वम् "अनृतम्" इदानीम् "आसीत्" इति परस्परविरोधिनी वचने।

Chanakya—At first "untruth", now "were"—these are mutually contradictory statements.

चन्दनदासः—एत्तिअं ज्जेव्व अत्थि मे वाआच्छलम् [एतावदेव अस्ति मे वाक्छलम्]।

Chandanadasa=There is only this much of verbal fraud in me.

चाणक्यः—भोः श्रेष्ठिन्, चन्द्रगुप्ते राजनि अपरिग्रहः छलानाम्। तत् समर्पय राक्षसस्य गृहजनम्, अच्छलं भवतु भवतः।

Chanakya—Ho Banker, no adoption of fraud, Chandragupta being king! So give up the household members of Rakshasa; let there be complete absence of fraud with you.

CHARCHA

1. राजापथ्य etc.—पथिन् + यत पथ्यम beneficial. न पथ्यम् not beneficial, i. e., an injury. राज्ञः अपथ्यम्। तत् करोति इति णिनिः।

2. अभिनीय—अभि + नी + ल्यप् having led towards—a rare use. However, Cf. "अभिनीय च दर्शितः' Act VI, Sl. 15.

3. अलीकम्—Untrue. This may mean (1) never was, or (2) is not. The first is not a fact, but the second is true; cf. "अवहिता निर्वहत भर्तुः अमात्यराक्षसस्य गृहजनम्"—Ante.

4. अतिक्रान्तमपि—You are needlessly frightened. The निक्षेप was his doing. You did not like it, so no fault attaches to you.

5. तत्प्रच्छादनम्—तस्य गृहजनस्य प्रच्छादनम्। The प्रच्छादन is your work, hence दोष।

6. अनृतम—i e., अलीकम् as above. Here चाणक्य uses the word in the first sense, i. e., never was, which is an obvious contradiction.

7. परस्परविरोधिनी—परेण परेण विरुध्यते = परस्परेण विरुध्यते = परस्पर + वि + रुध + णिन् साधुकारिणि कर्तरि। Compare the rules 'कर्मव्यतिहारे सर्वनाम्नो द्वे वाच्ये—" "अन्यपरयोर्न समासवत्", 'असमासवद्भावे पूर्वपदस्य सुपः सुर्वक्तव्यः"। The स् in परस्पर does not become विसर्ग because परस्पर is of the करस्कादि class, and it does not disappear in the final compound owing to बहुलम् in "समासश्च बहुलम्"।

8. वाक्छलम्—वाचि छलम् fraud in speech. सुप् सुपा। He calls it a fraud becau-e his object was to mislead with the double sense in अलीकम्।

9. अपरिग्रहः—परि + ग्रह + अप् भावे परिग्रहः adoption etc.

10. अच्छलम्—छलस्य अभावः, अव्ययीभावः।

44. **चन्दनदासः—अज्ज, णं विण्णवेमि आसी अम्हघरे अमच्चरक्खसस्स घरअणो त्ति [आर्य, ननु विज्ञापयामि आसीदस्मद्गृहे अमात्यराक्षसस्य गृहजन इति]।**

Chandanadasa = But Noble Sir, I say that the household members of minister Rakshasa were in my house.

चाणक्यः—अथ इदानीं क्व गतः।

Chanakya—Well, whither are they gone now ?

चन्दनदासः—ण जाणामि [न जानामि]।

Chandanadasa—I do not know.

चाणक्यः—(स्मितं कृत्वा) कथं न ज्ञायते नाम। भोः श्रेष्ठिन्, शिरसि भयम् अतिदूरे तत्प्रतिकारः।

Chanakya—(Smiling) Hallo ! not known indeed ! Ho Banker ! the danger is overhead and its remedy is very far.

चन्दनदासः (स्वगतम् —

उवरि घणं घणरडिअं दूरे दइदा किमेदहावडिअं।
हिमवदि दिव्वोसहिओ सीसे सप्पो समाविट्ठो ॥ २१ ॥
[उपरि घनं घनरटितं दूरे दयिता किमेतदापतितम्।
हिमवति दिव्यौषधयः शीर्षे सर्पः समाविष्टः ॥]

Chandanadasa—(To himself) What is this that has come to pass ? The deep roar of clouds above, but the beloved is away ! Snake is mounted on head, divine herbs on the Himalaya !!

CHARCHA

1. आसीत् अस्मद्गृहे etc.—The emphaasis is on आसीत्। आसीत् not अस्ति।

2. शिरसि भयम्—The भय is from the king who is at your very door. The प्रतीकार is expected from Rakshasa who is very far away. अन्वयः॥ एतत किमापतितम् ? उपरि घनं घनरटितम् etc. as in the sloka व्याख्या—'एतत् किमापतितम्' समायातं मे। व्याकुलीभूतोऽहम् अनेन कर्त्तव्यं न जाने। कीदृशमेतत् इत्याह—प्रवासस्थस्य जनस्य यथा 'उपरि' मस्तकाग्रे 'घनं' गभीरं घनरटितं' मेघगर्ज्जनं किन्तु 'दूरे' तत्प्रतीकारो 'दयिता' प्रिया एतदपि तथैव। यद्वा—'हिमवति' दूरस्थे हिमगिरौ 'दिव्यौषधयः' विषहरा ज्योतिर्लताविशेषाः किन्तु 'शीर्षे' मस्तके सर्पः समाविष्टः' आरूढः' इति यादृशम् एतदपि तादृशमेव। शिरसि भयं दूरे प्रतीकारः इति भावः। The verse is only a

paraphase of चाणक्य's शिरसि भयम् etc. above. दुंढ is perhaps right in treating this an interpolation. Our suspicions were aroused by the fact that भोज in his सरस्वतीकण्ठाभरण takes the first half in this verse as representing the matter which has to be illustrated (दार्ष्टान्तिक), the second half furnishing the illustration itself (दृष्टान्त)। "अत्रापि दार्ष्टान्तिकमभिधाय उत्तरकालमेव दृष्टान्तः'—सरस्वतीकण्ठाभरण। From our context the first portion cannot be the दार्ष्टान्तिक, because it does not at all suit चन्दनदासs case. भोज evidently takes the verse as coming from some traveller away from his native place. Very significant again is the fact that भोज quotes the verse in Sanskrit while here it is in the Prakrita.

3. शीर्ष—See "दैवश्चन्द्रश्रीः शीर्षं कमलमुकुल &c.", ante.

45. चाणक्यः—अन्यच्च। नन्दमिव विष्णुगुप्तः (इत्यर्धोक्ते लज्जां नाटयित्वा) चन्द्रगुप्तम् अमात्यराक्षसः समुच्छेत्स्यति इति मा मैवं मंस्थाः। पश्य—

विक्रान्तैर्नयशालिभिः सुसचिवैः श्रीर्वक्रनासादिभि-
र्नन्दे जीवति या तदा नगमिता स्थैर्यं चलन्ती मुहुः।
तामेकत्वमुपागतां द्युतिमिव प्रह्लादयन्तीं जगत्
कश्चन्द्रादिव चन्द्रगुप्तनृपतेः कर्तुं व्यवस्येत् पृथक्॥ २२॥

अपिच ("आस्वादितद्विरदशोणितशोभाम्" इति पूर्वोक्तं पठति)।

Chanakya—Besides as Vishnugupta did Nanda (blushing at this half utterence) so minister Rakshasa will extirpate Chandragupta, don't you think so. Mark—Who would attempt to separate from King Chandragupta, as from the moon the Sri which, now united, is delighting the world like

Pupil—So be it. (Going out and coming back) Precepter, it is the mendicant Jivasiddhi, who did something injurious to the king and is being expelled from the city with disgrace by the king's order.

चाणक्यः—क्षपणकः, अहह ! अथवा अनुभव राजापथ्यकारित्वस्य फलम् । भोः श्रेष्ठिन् चन्दनदास एवमयमपथ्यकारिषु तीक्ष्णदण्डो राजा । तत् क्रियतां पथ्यं सुहृद्वचः । समर्प्यतां राक्षसगृहजनः । अनुभूयतां चिरं विचित्रो राजप्रसादः ।

Chanakya—The mendicant ! Alas ! Or reap the consequences of being a worker of evil to the king. Ho Banker Chandanadasa, thus is this king a grim punisher of evil workers, so listen to the wholesome advice of a friend—deliver up the house-hold membe s of Rakshasa. Let unique royal favour be long enjoyed.

चन्दनदासः—णत्थि मे गेहे अमच्चघरअणो [नास्ति मे गेहे अमात्यगृहजनः] । (नेपथ्ये पुनः कलकलः) ।

Chandanadasa—The house-hold members of the Minister are not in my house. (Hubbub again in the dressing room).

CHARCHA

1. राजापथ्य etc.—See राजापथ्यकारिणः अमात्यराक्षसस्य, ante.
2. सानकारम्—निकारेणसह etc. See उच्यन्तामस्मद्वचनात् etc. ante.
3. सुहृद्वचः etc.—प्रसाद will be विचित्र and will continue चिरम् A temptation indeed !

47. चाणक्यः—शार्ङ्गरव, ज्ञायतां किमेतत् ।

Chanakya—Sarngarava, see what this is.

शिष्यः—तथा । (इति निष्क्रम्य पुनः प्रविश्य) उपाध्याय, अयमपि राजापथ्यकारी एव कायस्थः शकटदासः शूलमारोपयितुं नीयते ।

Pupil—Very well. (Going out and coming back) Preceptor, this too is a worker of evil to the hing—Kayastha Sakatadasa is being led to the stake (lit—to be put on the stake),

चाणक्यः—स्वकर्मफलमनुभवतु । भोः श्रेष्ठिन्, एवमयं राजा अपथ्यकारिषु तीक्ष्णदण्डो न मर्षयिष्यति राक्षसकलत्रप्रच्छादनं भवतः । तद्रक्ष परकलत्रेण आत्मनः कलत्रं जीवितञ्च ।

Chanakya—Let him enjoy the consequences of his deeds. Ho Banker, thus a grim punisher of evil workers, this king will not brook your hiding of the wife of Rakshasa , so with another's wife save your own wife and life.

चन्दनदासः—अज्ज किं मे भअं दावेसि । सन्तं वि गेहे अमच्चरक्खसस्स घरअणं न समप्पेमि किं उण असन्तम् । [आर्य किं मे भयं दर्शयसि । सन्तमपि गेहे अमात्यराक्षसस्य गृहजनं न समर्पयामि, किं पुनरसन्तम्] ।

Chandanadasa—Noble Sir, why do you point out danger to me ? The wife of minister Rakshasa I would not give up even if existing in my house, what to say when non-existent.

चाणक्यः- चन्दनदास, एष ते निश्चयः ।

Chanakya—Chandandasa is that your resolve ?

चन्दनदासः—वाढं एसो धीरो मे णिच्चओ [वाढम् एष धीरो मे निश्चयः] ।

Chandanadasa—Certainly, this is my firm resolve.

चाणक्यः—(स्वगतम्) साधु चन्दनदास साधु ।
सुलभेष्वर्थलाभेषु परसंवेदने जनः ।
क इदं दुष्करं कुर्यादिदानीं शिविना विना ॥ २३ ॥

Chanakya—(To himself) Bravo! Chandanadasa Bravo! King Sivi no longer existing, who now is the persn that would do this hard-to-do thing at another's distress disregarding easily accessible gifts of wealth.

CHARCHA

1. मर्षयिष्यति—मृष + णिच् + लृटस्यति would excuse; क्षमिष्यते ।

2. राक्षसकलत्र etc.—राक्षसस्य कलत्रम् । तस्य प्रच्छादनम् । Now see next. Here चाणक्य treats गृहजन as कलत्र ignoring राक्षस's child. Perhaps he takes the word as synonymous with गृहिणी ।

3. भवतः—भवता is also correct. Thus भवान् राक्षसकलत्रं प्रच्छादयति (णिङ् योगे) = भवता भवतो वा राक्षसकलत्रस्य प्रच्छादनम by "शेषे विभाषा"—when a कृत् other than अ and अक leaves both कर्त्ता and कर्म as अनुक्त, we have optionally "षष्ठी कर्मणि च" । (पाणिनि २ ३।६६) or "कर्तृकर्मणोः—" (पाणिनि २ ३ ६५) । Hence प्रच्छादनम् has भावे ल्युट् । Hence the Varttika applies. But with भवता we shall have राक्षसकलत्रस्य प्रच्छादन भवता, the षष्ठी being barred by "कर्मणि च" (पाणिनि २ ३ ६६) while भवतः gives us राक्षसकलत्रप्रच्छादनं भवतः ।

4. बाढम्—An अव्यय meaning certainly.

5. अन्वयः—इदानीं शिविना विना को जनः परसंवेदने सुलभेषु अर्थलाभेषु दुष्करमिदं कुर्यात् । व्याख्या—'इदानीम्' अधुना अस्मिन् काले 'शिविना विना' नृपतिशिविविरहिते जगति 'को जनः परस्य' आत्मेतरस्य संवेदने दुःखे 'सुलभेषु' सुखप्राप्येषु अर्थलभेषु, परस्य दुःखे सति सुलभो यः अर्थागमः तमनादृत्य इत्यर्थः ['षष्ठी चानादरे' इति ७मी] 'दुष्करमिदं कुर्यात्' न कोऽपि [आक्षि लिङ्] एवं गते शिवौ दुष्करस्यास्य कर्त्ता नासीत् अद्य तु चन्दनदासेन तत् कृतम् अहो कौतुकम् । इति स्तुतिः ।

6. सुलभेषु—Not mere भावे ७मी (see व्याख्या) ।

7. परसंवेदने—सम् + विद् + ल्युट् भावे संवेदनम् suffering etc. भावे सप्तमी or अधिकरणे सप्तमी (the translation adopts the latter view). The force of पर is that अर्थलाभ usually comes through personal suffering, but here it is in plently through another's (पर) suffering with perfect ease to self.

8. जनः—ढुण्ढि reads जने and explains—'परस्य' परकीयार्थस्य 'संवेदने' समर्पणे कृते सति स्वस्य अर्थलाभेषु सुलभेषु सत्सु स्वार्थं उपेक्ष्य परसंरक्षणरूपमेव दुष्करं कर्म 'जने' लोके एकेन शिबिना विना' त्वदन्यः कः कुर्यात् । शिबिरपि पुरा कृतयुगे कृतवान् त्वं तु इदानीं पापिनि कलौ करोषि इति ततोऽपि अतिशयितसुचरितत्वम् इति भावः । Justice Telang and Professer Goswami object to this interpretation, saying, संवेदन does not mean समर्पण nor is जन usually equivalent to लोक, but strngely enough they neither attempt a different interpretation, nor adopt a better reading though जनः is available and mentioned by Telang himself in his collection of readings.

9. शिबिना विना—Sivi was a very pious king in the country of the उशीनरs. To test him, once upon a time, अग्नि took up the form of a dove, and इन्द्र in the shape of a hawk chased him up to the king whom the dove reached as a protector. Sivi offered meat to the hawk cutting out of his own body of a weight equal to that of the dove. He went on cutting lump after lump, but the dove outweighed them all, when the king went bodily into the scales. So great was Sivi's sacrifice. The gods then disclosed themselves. See the rule "पृथग्विनानानाभिस्तृतीयान्यतरस्याम्"।

48. (प्रकाशम्) चन्दनदास एष ते निश्चयः ?

(*Aloud*) Chandanadasa is this your resolve ?

चन्दनदासः—बाढम् ।

Chandanadasa—Undoubtedly.

चाणक्यः—(सक्रोधम्)—दुरात्मन् तिष्ठ दुष्टवणिक् । अनुभूयतां तर्हि नरपतिक्रोधः ।

Chanakya—(*In anger*) Vile-hearted, wicked Banker, then feel the king's wrath.

चन्दनदासः—सज्जोह्मि। अणुचिट्ठदु अज्जो अत्तणो अहिआरसरिसम् [सज्जोऽस्मि। अनुतिष्ठतु आर्य्यः आत्मनः अधिकारसदृशम्]।

Chandanadasa—I am ready. Let Noble Sir, do as befits his post.

चाणक्यः—शार्ङ्गरव, उच्यताम् अस्मदवचनात् कालपाशिको दण्डपाशिकश्च। शीघ्रमयं दुष्टवणिक् निगृह्यताम्। अथवा तिष्ठतु, उच्यतां दुर्गपालको विजयपालः—'गृहीतगृहसारम् एनं सपुत्रकलत्रं संयम्य तावद्रक्ष यावन्मया वृषलाय कथ्यते। वृषल एव अस्य प्राणहरं दण्डम् आज्ञापयिष्यति।

Chanakya—Sarngarava, tell Kalapasika and Dandapasika in my words—"Let this wicked Banker be punished quick." Or stay, tell Vijayapala the keeper of the fort—"Keep this one with son and wife bound and the valuables in his house seized until report is made by me to Vrishala who himself will anounce the sentence to take away his life"

शिष्यः—यदाज्ञापयत्युपाध्यायः। श्रेष्ठिन् इत इतः।

Pupil—As Preceptor commands. This way, Banker, this way.

चन्दनदासः—अज्ज अअमाअच्छामि [आर्य्य अयमागच्छामि] (स्वगतम्) दिट्ठिआ मित्तकज्जेण मे विणासो ण पुरिसदोसेण [दिष्ट्या मित्रकार्य्येण मे विनाशः न पुरुषदोषेण] (परिक्रम्य शिष्येण सह निष्क्रान्तः)।

Chandanadasa—I am coming Noble sir. (*To himself*) Luckily my death is in friend's cause and not through human failings (*Walks round the stage and departs with the pupil*).

CHARCHA

1. अधिकार etc.—This is a taunt implying that the high-handed proceedings are out of keeping with चाणक्य's high position.

2. तिष्ठतु—Cf. "आर्य्य तिष्ठतु तावत् आज्ञानियोगः", *ante*.

3. गृहीतगृहसारम्—गृहीतं गृहस्य सारं श्रेष्ठवस्तु यस्य etc.

4 पुरुषदोषेण—पुरुषस्य दोषः such as, felony, forgery etc. करणे तृया।

49. चाणक्यः—(सहर्षम्) हन्त लब्ध इदानीं राक्षसः। कुतः—

त्यजत्यप्रियवत् प्राणान् यथा तस्यायमापदि।
तथैवास्यापदि प्राणाः नूनं तस्यापि न प्रियाः ॥ २४ ॥

(नेपथ्ये कलकलः)

Chanakya—(*With joy*) Ha, now Rakshasa is secured. (*Do you ask*) How ?—As this one renounces life as a hated thing at his straits, in the very same way, at this one's distress, life will surely not be agreeable to him also (*Hubbub in the dressing room*).

CHARCHA

1. हन्त—अव्यय expressing joy here.

2. अन्वयः॥ यथा अयं तस्य आपदि प्राणान् अप्रियवत् त्यजति नूनं तस्य अपि अस्य आपदि प्राणाः तथैव प्रियाः न। व्याख्या—'यथा अयं' चन्दनदासः 'तस्य' राक्षसस्य 'आपदि' प्रियनाशरूपायां प्राप्तायां 'प्राणान्' आत्मजीवनम् 'अप्रियवत्' अप्रियान् पदार्थान् इव 'त्यजति' अकातरं जहाति 'नूनं' निश्चितं 'तस्य अपि' राक्षसस्यापि 'अस्य' चन्दनदासस्य 'आपदि' राजदण्डरूपायां प्राप्तायां 'प्राणाः' जीवनं 'तथा एव' यथा चन्दनदासस्य 'प्रियाः न' अप्रियवत् भविष्यन्ति। संशयिते चन्दनदासस्य जीविते राक्षसः तस्य त्राणार्थम् आत्मानम् अस्मत्करतलगतं करिष्यति इत्याशयः।

3. अप्रियवत्—अप्रियैः तुल्यम् इति अप्रिय + वति। An अव्यय connected with त्यजति। "तृतीयान्तादेव पूर्वसूत्रेण प्रत्ययो भविष्यति। तथा च 'पूर्ववत् सनः' इति पञ्चम्यन्तात् वतिर्दृश्यते"—हरदत्त on "तत्रतस्येव"।

50. चाणक्यः—शार्ङ्गरव, शार्ङ्गरव।

Chanakya—Sarngarava, Sarngarava.

(प्रविश्य) शिष्यः—उपाध्याय, आज्ञापय।

Pupil—(*entering*) Let Precepter, command.

चाणक्यः—किमेष कलकलः।

Chanakya—Why is this hubbub ?

शिष्यः—(विभाव्य)—उपाध्याय, एष खलु शकटदासं वध्यमानं वध्यभूमेरादाय समपक्रान्तः सिद्धार्थकः।

Pupil—(*Noticing*) Preceptor, here Siddharthaka has marched away leading Sakatadasa from the place of execution when he was about to be killed.

चाणक्यः—(स्वगतम्) साधु सिद्धार्थक, कृतः कार्य्यारम्भः। (प्रकाशम्) प्रसह्य किमपक्रान्तः ? (सक्रोधम्) वत्स उच्यतां भागुरायणो यथा त्वरितं संभावय इति।

Chanakya—(*To himself*) Bravo Siddharthaka, the beginning of the work is made. (*Aloud*) Has he marched away by force ? (*In anger*) My boy, tell Bhagurayana to set matters right quick.

(निष्क्रम्य प्रविश्य च) शिष्यः (सविषादम्)—उपाध्याय हा धिक् कष्टम्। अपक्रान्तो भागुरायणोऽपि।

Pupil—(*Going out and re-entering sorrowfully*) Ah fie How hard !! Preceptor, Bhagurayana too has run away.

चाणक्यः—(स्वगतम्) व्रजतु कार्य्यसिद्धये। (प्रकाशम् सक्रोधमिव) वत्स, उच्यन्ताम् अस्मद्वचनात् भद्रभट पुरुषदत्त-डिङ्गरात-बलगुप्त-राजसेन-रोहिताक्ष विजयवर्माणः शीघ्रमनुसृत्य गृह्यतां दुरात्मा भागुरायणः।

Chanakya—(*To himself*) Let him go for success in the work. (*Aloud—as if in anger*) My boy, tell Bhadrabhata, Purushadatta, Dingarath, Balagupta, Rajasena, Rohitaksha and Vijayavarman to march out quick and arrest the wicked Bhagurayana.

शिष्यः—तथा। (इति निष्क्रम्य पुनः प्रविश्य सविषादम्) हा धिक् कष्टम्! सर्वमेव तन्त्रम् आकुलीभूतम्। तेऽपि खलु भद्रभटप्रभृतयः प्रथमतरम् उषसि एव अपक्रान्ताः।

Pupil— So be it, (*Going and re-entering sorrowfully*) Ah fie! How hard!! The whole department (state) is in confusion; they too, Bhadrabhata and others deserted much earlier even at dawn.

CHARCHA

1. प्रसह्य—An अव्यय here meaning forcibly.

2. सम्भावय—A peculiar use. एतत् असम्यक् भूतम् this has turned out as it should not have been. त्वम् एतत् सम्यक् भावय = त्वम् एतत् सम्भावय। The order is—to mend matters that have gone wrong, *i. e.*, to go out and arrest the party.

3. तन्त्रम्—तन्त्र is here राष्ट्र the state. 'तन्त्रं सिद्धान्ते राष्ट्रे च परिच्छद-प्रधानयोः" इत्यादि हैमः।

4. प्रथमतरम्—अतिशयेन प्रथमं यथा तथा earlier, अतिशायने तरप् *i. e.*, *long* before Bhagurayana left.

51. चाणक्यः (स्वगतम्)—सर्वथा शिवाः पन्थानः सन्तु। (प्रकाशम्) वत्स अलं विषादेन। पश्य—

ये याताः किमपि प्रधार्य्य हृदये पूर्वं गता एव ते
ये तिष्ठन्ति भवन्तु तेऽपि गमने कामं प्रकामोद्यमाः ।
एका केवलमर्थसाधनविधौ सेनाशतेभ्योऽधिका
नन्दोन्मूलनदृष्टवीर्य्यमहिमा बुद्धिस्तु मा गान्मम ॥ २५ ॥

Chanakya—(*To himself*) Be the journey safe to all of them. (*Aloud*) My boy, away with dejection. Note—Those that have left, cherishing something at heart, are indeed gone beforehand; those who stay, let them too, I say, be quite ready to go. Only let not that wonderful wit leave me—the wit the majesty of whose power was witnessed at the extirpation of the Nandas (*Or*—Nanda) and which in the matter of accomplishing ends, alone excels hundreds of armies.

अन्वयः ॥ ये हृदये किमपि प्रधार्य्य याताः, ते पूर्वमेव गताः । ये तिष्ठन्ति ते अपि कामं गमने प्रकामोद्यमाः भवन्तु । अर्थसाधनविधौ एका सेनाशतेभ्यः अधिका नन्दोन्मूलनदृष्टवीर्य्यमहिमा मम बुद्धिस्तु केवलं मा गात् । व्याख्या—'ये' जनाः 'हृदये' मनसि 'किमपि' अनभिव्यक्तस्वरूपं वस्तु 'प्रधार्य्य' अनुध्याय 'याताः' अपक्रान्ताः 'ते पूर्वमेव' हृदये प्रधारणकाले एव 'गताः' अपक्रान्ताः । याने कृतमनसः गताः एव, स्थित्वा किं कुर्य्युः, तत् यान्तु ते । 'ये तिष्ठन्ति' स्थिता एव 'ते अपि कामम्' अनुमन्ये अहं 'गमने प्रकामोद्यमाः' प्रयत्नवन्तः 'भवन्तु' तानपि नाहं गणयामि । एवं सति स्वार्थं केन साधयिष्यामि इति चेत् शृणु—'अर्थसाधनविधौ' प्रयोजनसिद्धौ 'एका' असहाया तथापि 'सेनाशतेभ्यः 'अधिका' किञ्च 'नन्द नाम् उन्मूलने' उत्सादने दृष्टः वीर्य्यमहिमा प्रभावातिशयः यस्याः तादृशी 'मम बुद्धिस्तु मा गात्' तयैव बुद्ध्या कार्य्यं साधयिष्यामि ।

CHARCHA

1. शिवाः पन्थानः सन्तु—A common expression. Cf. "शान्तानुकूलपवनश्च शिवश्च पन्थाः"—Sak. Act IV.

2. किमपि—ढुण्ढि sees purpose in leaving the object un-

defined. चाणक्य wants his pupil to understand अस्मद्विरोधं प्रधार्य्यं while he himself means अस्मत्कार्य्यं प्रधार्यं।

3. अर्थसाधन etc.—अर्थानां साधनं, तदेव विधिः or तस्य विधिः etc. Telang reads कैवल्यमेव साधनविधौ। But then it is not easy to parse एव which appears to be superfluous. अर्थ is not necessarily superfluous in अर्थसाधन। Cf. 'व्रजतु कार्य्यसिद्धये" above, where from parity of reasoning कार्य्य would be superfluous.

4. सेनाशतेभ्यः—Refers to *several* hundreds, hence plural; "विंशत्याद्याः सदैकत्वे" इत्यमरः। अधिकयोगे पञ्चमी। Cf. "यस्मादधिकम्—" (पाणिनि २।३ ९)।

5. मन्दोन्मूलन etc.—See व्याख्या। The word ends in महिमन् or महिमा by "डाबुभाभ्यामन्यतरस्याम", and ङीप् is optional by "अन उपधालोपिनोऽन्यतरस्याम्"। Hence we have three forms '—महिमन्' without डाप् '—महिमा' with डाप्. '—महिम्नी' with ङीप्।

6 गात्—'माङि लुङ्' इति लुङ्। "न माङ्योगे" इत्यडागमप्रतिषेधः।

52. (उत्थाय आकाशे लक्ष्यं बद्ध्वा) एष दुरात्मनो भद्रभटप्रभृतीन् आहरामि। (आत्मगतम्) दुरात्मन् राक्षस क्वेदानीं गमिष्यसि। एषोऽहमचिराद्भवन्तम्—

स्वच्छन्दमेकचरमुज्ज्वलदानशक्ति-
मुत्सेकिना मदबलेन विगाहमानम्।
बुद्ध्या निगृह्य वृषलस्य कृते क्रियाया-
मारण्यकं गजमिव प्रगुणीकरोमि॥ २६॥

(इति निष्क्रान्ताः सर्वे)

प्रथमोऽङ्कः।

(*Rising and fixing his gaze in the sky*) Here I bring back vile Bhadrabhata and others. (*To himself*) Wicked Rakshasa, where will you escape now? Here, having, erelong, secured

by wit thee that with brilliant powers of gift, art like a wild elephant willfully keeping aloof and wandering in boastful strength of pride, I will render (thee) ready to work for Vrishala.

अन्वयः ॥ एषः अहम् उज्ज्वलदानशक्तिम् एकचरम् उत्सेकिना मदबलेन स्वच्छन्दं-विगाहमानं भवन्तम् आरण्यकं गजमिव बुद्ध्या निगृह्य वृषलस्य कृते अचिरात् क्रियायां प्रगुणीकरोमि। व्याख्या—'एषः अहम् उज्ज्वला' प्रशस्या 'दानशक्तिः' वदान्यता मदकारिता च यस्य तादृशम् 'एकचरं' परित्यक्तनिजवर्गम् 'उत्सेकिना' गर्वहेतुना' 'मदबलेन' दर्पप्रभावेण दानवारिप्रभावेण च 'स्वच्छन्दं' यथेच्छं निरङ्कुशं च यथा तथा 'विगाहमानं' भ्रमन्तं 'भवन्तम् आरण्यकं' वनचरं 'गजमिव बुद्ध्या' बुद्धिबलेन 'निगृह्य निग्रहं' गमयित्वा छलयित्वा 'वृषलस्य कृते' चन्द्रगुप्तार्थे 'अचिरात्' झटिति 'क्रियायाम्' अमात्यकर्मणि भारवहनकर्मणि च 'प्रगुणीकरोमि' व्यापारयामि उद्योगवन्तं कारयामि।

CHARCHA

1. एष आहरामि—I am going to take steps, to bring them back under arrest. This is meant to mislead the pupil.

2. स्वच्छन्दम्—स्व own निज। छन्द purpose आशय। स्वः छन्दः यस्मिन् कर्मणि तत् यथा तथा। Qual. the क्रिया in विगाहमानम्। ढुण्ढि says निरङ्कुशम्—"स्वपक्षमनाश्रित्य विजातीयं परपक्षं कथम् आश्रितोऽसि इति तव कोऽपि नियन्ता नास्ति इत्यर्थः।" In other words he makes it qualify भवन्तम् with the derivation स्वः छन्दः अस्य। A rogue elephant is also स्वच्छन्दम्, because he leaves the herd and roams alone.

3. एकचरम्—एकश्चरतीति एक + चर + अच् कर्त्तरि। "वयमत्र नन्दवंश-सम्बन्धिनः सर्वे स्वजनाः वर्त्तामहे। तान् विहाय तव एकश्चरसि इतिभावः"—ढुण्ढि। The case is the same with the rogue elephent also.

4. उज्ज्वल etc.—दान gift, also the temporal juice of an elephant. "दानं गजमदे त्यागे पालनच्छेदशुद्धिषु" इति विश्वमेदिन्यौ। दानस्य शक्तिः power of gift, power of showing the temporal juice. Now see व्याख्या। "परकृत्योपजापार्थं महता कोषसञ्चयेन स्थापितः शकटदास इति वक्ष्यमाणबहुव्ययकारिणम्"—ढुण्ढि। The reference is to Act II.

5. उत्सेकिना—उद् + सिच् घञ् भावे उत्सेकः pride. उत्सेकं गमयति इति उत्सेक + णिच् + णिनि कर्त्तरि साधुकारिणि that which causes pride. "उत्सेकी दुरभिमानः। 'अरातिहस्तगतो विनश्येत् न तु चन्द्रगुप्तेन सन्दधीत' इति पश्चाङ्के वक्ष्यमाणदुरभिमानवता"—ढुण्ढि। His derivation is therefore उत्सेकः अस्ति अस्य। Cp "भोगेष्वनुत्सेकिनी" etc. Sak. But how can मद्कल be उत्सेकिन् in this sense ?

6. विगाहमानम्—वि + गाह + शानच् कर्त्तरि wandering. "अध्यादपकाराय चेष्टमानम्"—ढुण्ढि।

7. आरण्यकम्—अरण्ये भव इति अरण्य + वुञ् by "पथ्यध्यायन्यायविहारमनुष्यहस्तिषु"। यथा "आरण्यकोदुष्टगजः शनैः गर्त्तपादपट्टदृढरज्जुबन्धनादिना उपायेन संवाहनादिक्रियायां प्रगुणीक्रियते वशीक्रियते एवं त्वाम् अतिसङ्कटे पातयित्वा अगतिकतया यथा स्वयमेव प्रगुणो भवसि तथा क्रियायां वृषलसाचिव्यक्रियायां वशीकरोमि इत्यर्थः"—ढुण्ढि।

8. प्रथमोऽङ्कः—अङ्क is thus defined "प्रत्यक्षनेतृचरितो बीजव्यक्तिपुरस्कृतः। अङ्को नानाप्रकारार्थः संविधानरसाश्रयः"। Also cp. "Every period ending with all the actors leaving the stage is an Anka. "अन्तर्निष्क्रान्तनिखिल पात्रोऽङ्कः"—Darpana" in our Sak. P. 79.

द्वितीयोऽङ्कः ।

—:o:—

1. (ततः प्रविशति आहितुण्डिकः) आहितुण्डिकः—
जानन्ति तन्तजुत्तिं जहट्ठिअं मण्डलं अहिलिहन्ति ।
जे मन्तरक्खणपरा ते सप्पणराहिवे उवअरन्ति ॥ १ ॥
[जानन्ति तन्त्रयुक्तिं यथास्थितं मण्डलमभिलिखन्ति ।
ये मन्त्ररक्षणपरास्ते सर्पनराधिप उप चरन्ति ॥]

(*Now enters a Snake-charmer*) *Snake-charmer*—They alone do go about keeping kingly snakes in check, who know the application of herbs, can correctly (just as they are) draw magic circles and depend for safety mainly on *Mantras*.

अन्वयः ॥ ये तन्त्रयुक्तिं जानन्ति यथास्थितं मण्डलम् अभिलिखन्ति (च) मन्त्ररक्षणपराः ते सर्पनराधिपे उप चरन्ति । व्याख्या—'ये' जनाः 'तन्त्रस्य' सर्पौषधस्य "युक्तिं" योजनां प्रयोगमित्यर्थः 'जानन्ति' विदन्ति 'यथा' यद्वत् 'स्थितं शास्त्रेषु उक्तं' तथा स्थितमनतिक्रम्य वा 'मण्डलं' रेखां महेन्द्रादिदैवतायन्तम इत्यर्थः 'अभिलिखन्ति' भूमौ अङ्कयन्ति च 'मन्त्रैः' यत् रक्षणं" रक्षा तदेव 'पर'' प्रधानं येषां तादृशाः ते जनाः 'नराधिपे' राजनि इव 'सर्पे' राजतुल्ये सर्पे इत्यर्थः 'उप' तस्मात् सर्पात् अधिका भूत्वा ["उपोऽधिके च" इति अधिकार्थकर्मप्रवचनीययोगे ७मी] 'चरन्ति' विहरन्ति । अत्र सर्पो नराधिप इव इत्युपमितसमासः । सर्पतुल्ये नराधिपे इति शाकपार्थिवादिपक्षे तु "तन्त्रयुक्ति" स्वराष्ट्रचिन्तायोगम् ; 'मण्डल'' द्वादशराजमण्डलम् ; 'अभिलिखन्ति' लिपियोगेन पत्रस्थं कुर्वन्ति ; 'मन्त्ररक्षणपराः' 'मन्त्रगुप्तिनिरताः, इत्यादि द्रष्टव्यम् । अत्र च तन्त्रयुक्त्यादिना सर्पतुल्यं राजानं चन्द्रगुप्तमभिभूय चाणक्य एव पृथिवीं

प्रशास्ति इति गूढम्। गीतिवृत्तम्। "आद्याप्रथमदलोक्तं कथमपि लक्षणं भवेदुभयोः दलयोः कृतयतिशोभां तां गीतिं गीतवान् भुजङ्गेशः इति लक्षणात्।

CHARCHA

Remark—In the first act we have seen what measures चाणक्य is going to adopt to secure राक्षस। The second act describes the counter moves of Rakshasa, and incidentally foreshadows Rakshasa's defeat in the coming struggle. The opening scene of the Second Act is a street in मलयकेतु's capital, near Rakshasa's house.

1. आहितुण्डिकः—अहितुण्डम्। तेन दीव्यति इति अहितुण्ड + ठक् आहितुण्डिकः a snake-charmer. This man is an emissary of Rakshasa.

2. तन्त्रयुक्तिम्—तन्त्र is स्वराष्ट्रचिन्ता also औषध। "तन्त्रः स्वराष्ट्रचिन्तायां··· ···शास्त्रौषधान्तसुखार्थेषु तन्त्रम्" इति वैजयन्ती quoted by Malli under माघ II 88 "तन्त्रावाप—"। It is masc, in the first sense and neuter in the second. युज + क्तिन भावे युक्ति application. Now see व्याख्या।

3. यथास्थितम्—सुप् सुपा or अव्ययीभाव—see व्याख्या।

4. मण्डलम—Magic circle also circle of kings. For the latter see Malli under Magha II 88, and Kirat I. and—Manu VII.

5 अभिलिखन्ति—Draw, report, record.

6. मन्त्ररक्षण etc.—मन्त्रस्य यत् रक्षणं गुप्तिः। तदेव परं प्रधानं येषां—also see व्याख्या।

7. सर्पनराधिपे उप—This gives सर्पनराधिप उप also सर्पनराधिपयुप। सर्पोऽयं नराधिप इव refers to the snake he had in his basket. If we say सर्पतुल्यः नराधिपः the reference is to kings in general and particularly to चन्द्रगुप्त। उप indicates आधिक्य and is a कर्मप्रवचनीय by "उपोऽधिके च"। It gives ७मी in सर्पनराधिपे by "यस्मादधिकं यस्य चेश्वरवचनं तत्र सप्तमी"। सर्पनराधिपे उप = सर्पनराधिपात् अधिकाः। उभयत्र जातावेकवचनम्। In the latter case translate thus—They alone can move about keeping snake-like kings in check who are versed in state management, report or record the circle of kings correctly and are intent upon guarding counsels.

N. B.—The current explation of this verse is widely different from what is given above. It proceeds by taking उप as an उपसर्ग and not a कर्मप्रवचनीय। उपचरन्ति = सेवन्ते। सप् पणराहिवे = सर्पं नराधिपं in the द्वितीया विभक्ति। But prefer our Expl. as more logical.

2. (आकाशे) अज्ज किं तुमं भणासि 'को तुमं' त्ति। अज्ज, अहं खु आहितुण्डिओ जिण्णविसो णाम। किं भणासि 'अहं वि अहिणा खेलिदुं इच्छामि' त्ति। अह कदरं उण अज्जो वित्तिं उवजीवदि? कि भणासि 'राअउलसेवकोह्मि' त्ति? णं खेलदि एव्व अज्जो अहिना। कहं विअ? अमन्तोसहिकुसलो वालग्गाहो अग्गाहिदङ्कुसो मत्तमतङ्गआरोहो लद्धाहिआरो जिदकाशी राअसेवओ त्ति एदे तिण्णि वि अवस्सं विणासमनुहोन्ति। कहं दिट्ठमेत्तो अदिक्कन्तो एसो। (पुनराकाशे) अज्ज किं तुमं भणासि 'किं एदेसु पेडालसमुग्गएसु' त्ति। अज्ज, जीविआए संपदआ सप्पा। किं भणासि पेक्खिदुमिच्छामि त्ति? पसीददु अज्जो अट्ठाणं खु पदम्। ता जइ कोदुहलं एहि एदस्सिं आवासे दंसेमि। किं भणासि 'एदं खु भट्टिणो अमच्चरक्खसस्स गेहम्। णत्थि अह्मारिसाणं इह प्पवेसो' त्ति। तेण हि गच्छदु अज्जो। मम उण जीविआए पसादेन अत्थि एत्थ पवेसो। कथं एसो वि अतिक्कन्तो।

[आर्य किं त्वं भणसि—'कस्त्वमिति। आर्य अहं खलु आहितुण्डिकः जीर्णविषो नाम। किं भणसि अहमपि अहिना खेलितुमिच्छामि इति। अथ कतरां पुनः आर्यः वृत्तिमुपजीवति? किं भणसि राजकुलसेवकोऽस्मि इति। ननु खेलति

एव आर्यः अहिना । कथमिव ? अमन्त्रौषधिकुशलः व्यालग्राही अगृहीताङ्कुशः मत्तमतङ्गजारोही लब्धाधिकारो जितकाशी राजसेवक इत्येते त्रयोऽपि अवश्यं विनाशमनुभवन्ति । कथं दृष्टमात्रः अतिक्रान्त एषः । आर्य किं त्वं भणसि किं एतेषु पेटकसमुद्गकेषु इति ? आर्य जीविकायाः सम्पादकाः सर्पाः । किं भणसि प्रेक्षितुमिच्छामि इति ? प्रसीदतु आर्य अस्थानं खलु एतत् । तत् यदि कौतूहलम् एहि एतस्मिन् आवासे दर्शयामि । किं भणसि—इदं खलु भर्तुः अमात्यराक्षसस्य गृहम् । नास्ति अस्मादृशानाम् इह प्रवेश इति ? तेन हि गच्छत्वार्यः । मम पुनः जीविकायाः प्रसादेन अस्तीह प्रवेशः । कथमेषोऽपि अतिक्रान्तः] ।

(*In the sky*) Noble Sir, do you ask who I am ? Noble Sir, I am a snake-charmer Jirnavisha by name. Do you say, you too wish to play with snakes ? Well, what profession does Noble Sir follow ? Do you say you are an attendant at the royal household ? Well, Noble Sir is indeed playing with a snake already. Do you ask 'how' ? The snake-charmer not versed in mantras and herbs, the rider of a *must* elephant without his curbed hook, the king's servant who brags of success on getting into office—these three surely suffer death. How ! He has passed as soon as seen ! (*Again in the sky*) Do you ask Noble Sir, 'what are in these in covered baskets' ? Snakes that give me a living, Noble Sir. Do you say you wish to see them ? Excuse me noble Sir, this is really an unsuitable place. So if you have the curiosity, come, I will show them in this house. Do you say "this is indeed the house of his Lordship Minister Rakshasa ; there is no

admission of people like us here". Then let Noble Sir pass. By virtue (*lit*—through the grace) of my profession there is admission for me here. How now ! this one too has disappeared !

CHARCHA

1. आकाशे—This is a speech with some one outside the stage. "अप्रविष्टस्य संलापो भवेदाकाशभाषणम्" ।

2. वृत्तिमुपजीवति—वर्त्तते अनया इति वृत + क्तिन् करणे वृत्तिः profession. उपजीवति lives by, follows etc. उपसर्गवशात् सकर्मकत्वम् ।

3. राजकुलसेवक.—कुल household. राज्ञः कुलं राजकुलम् । तत्र सेवकः सुप् सुपा ।

4. अमन्त्रौषधि etc.—'मन्त्रेषु औषधिषु' च यः 'कुशलो' न भवति तादृशो 'व्यालग्राही' सर्पग्रहणनिरतो जनः न गृहीतः अङ्कुशः' येन तादृशो 'मत्तमतङ्गजस्य' मत्तहस्तिनः 'आरोही', 'जितेन' जयेन 'काशते' दीप्यते कत्थते वा यस्तादृशो 'लब्धाधिकारः' प्राप्तनियोगः राजसेवकः' इति एते त्रयः अवश्यं विनाशम् अनुभवन्ति' मृत्युं भजन्ति । The three are thus in the same category. So coming under one of the three, you have a taste of the others also. Hence खलत्वं व आद्यः अंहना is appropriate here.

5. व्यालग्राही—व्याल snake. 'व्यालो दुष्टगजे सर्पे' इति हैमः । गृह्णाति इति ग्रह + णिनि कर्त्तरि ग्राही catcher व्यालस्य ग्राही । व्यालं गृह्णाति should give व्यालग्राह because व्याल being जातिवाचक "सुप्यजातौ—" does not apply and "कर्मण्यण्" comes in.

6 मत्त etc—मत्तमतङ्ग a *must* elephant is not a class. So here we may have णिनि by "सुप्यजातौ—" । But it is doubtful if any habit (ताच्छील्य) is implied. साधुकारिणि णिनि, however is always available.

7. जितकाशी—जि + क्त भावे जितम् success. The success lies in getting into office. Now See व्याख्या । "सुप्यजातौ—" इति णिनिः साधुकारिणि कर्त्तरि ।

8. दृष्टभाव etc.—दृष्ट (इति) भावा अस्य दृष्टभावः । दृष्ट एव gives दृष्ट-

मात्रम् । 'मात्रं कार्त्स्न्येऽवधारणे" requires मात्र to be neuter in this sense. Or—We may also attach मात्रच् in the sense of प्रमाण in defence of such cases. Thus इष्ट इत्येतत् प्रमाणमस्य इति इष्ट+मात्रच्=इष्टमात्रः । Practically this amounts to अवधारण । Also Cp "प्रविष्टमात्र एवाश्रमं तवभवति" &c.—Sak., and "विद्धमात्रः किलतपस्वी"—Rag. V. Here the snake-charmer regretsthat a customer is lost.

9. पेटक etc.—पेटक is मञ्जूषा box. "पिटकः पेटकः पेटा मञ्जूषा" इत्यमरः । समुद्गच्छति इति सम्+उद्+गम+ड कर्त्तरि+कन् स्वार्थे समुद्गकः a small holder that can be easily carried. A पेटक may be too big to be a समुद्गक, and a समुद्गक may also be a mere bundle, so as not to become a मञ्जूषा which being a box has a lid attached. But the baskets the man was carrying were *boxes* and therefore पेटक, also *light* hence समुद्गक । Thus पेटकाश्च ते समुद्गकाश्च पेटकसमुद्गकाः etc.

3. (स्वगतम्—संस्कृतमाश्रित्य) अहो आश्चर्यम् । चाणक्यमतिपरिगृहीतं चन्द्रगुप्तमवलोक्य विफलमिव राक्षसप्रयत्नम् अवगच्छामि । राक्षसमतिपरिगृहीतं मलयकेतुमवलोक्य चलितमिव आधिराज्यात् चन्द्रगुप्तमवगच्छामि । कुतः—

कौटिल्यधीरज्जुनिबद्धमूर्त्तिं
मन्ये स्थिरां मौर्य्यनृपस्य लक्ष्मीम् ।
उपायहस्तैरपि राक्षसेन
निकृष्यमाणामिव लक्षयामि ॥ २ ॥

To himself—(speaking in Sanskrit) Oh wonder ! On seeing Chandragupta led by the counsels of Chanakya, I deem Rakshasa's attempt as futile ; while seeing Malayaketu led by the counsels of Rakshas, I deem Chandragupta as if shaken from his paramount position (empire). Whence (do you ask) ?—King Maurya's Fortune, I deem secure with her person firmly fettered by the bands of Kautilya's wit ; I also notice her as if being dragged along by Rakshasa with hands in the shape expedients.

CHARCHA

1. संस्कृतमाश्रित्य—Prakrita is his tongue to suit his disguise; he takes up Sanskrit which is natural to him, he being an उत्कृष्ट पात्र—A high officer of Nanda's household.

2. चाणक्यमति etc.—See *ante*.—राक्षसमतिपरिगृहीतम्।

3. आधिराज्यत्—अधिष्ठितो राजा अधिराजः। 'राजाहः—" इति टच् समासान्तः। तस्य भावः कर्म वा इति अधिराज + ष्यञ् आधिराज्यम् empire etc. The two ministers are evenly matched and either is a menace to the other. The same thing is said differently in the verse following.

4. अन्वयः॥ मौर्यनृपस्य लक्ष्मीं कौटिल्यधीरज्जुनिबद्धमूर्त्तिं स्थिरां मन्ये, राक्षसेन उपायहस्तैः निकृष्यमाणामिव लक्षयामि अपि। व्याख्या—'मौर्यनृपस्य' राज्ञः चन्द्रगुप्तस्य 'लक्ष्मीं' श्रियं कौटिल्यस्य' चाणक्यस्य "धीरूपा' या 'रज्जुः' तया 'निबद्धा' संयता 'मूर्त्तिः' देहः यस्याः तथाविधाम् अतएव 'स्थिरां' अचलां 'मन्ये' तर्कयामि। पक्षान्तरे राक्षसेन उपायरूपैः हस्तैः' सामादिभिश्चतुर्भिः भुजैः 'निकृष्यमाणां' नितरां कृष्यमाणाम् 'इव लक्षयामि अपि' पश्यामि च। दृढ़ एव बन्धो दत्तः कौटिल्येन किन्तु राक्षसेन चतुर्भिर्हस्तैराकृष्टः त्रुट्येत् वा इति भावः। वृत्तमुपजातिः।

5. कौटिल्यधी etc.—Analysis in व्याख्या। The woman लक्ष्मी is fickle hence कौटिल्य has fettered her to stop from running away. But he has used but a single rope, viz. his धी only. नि is intensive; निबद्ध = firmly fettered.

6. मौर्यनृपस्य—Some read मौर्यकुलस्य। But as even Maurya's rule is not yet firmly established, it is premature to speak of the लक्ष्मी of his कुल। Indeed कुल does not exist without a succession.

7. उपायहस्तैः—The उपायs are four—"भेदो दण्डः सामदानमित्युपाय-चतुष्टयम्"। The plural is deliberate. Only *one* rope-धी there, and राक्षस *four* hands to tug at it. करणे तृया।

8. निकृष्यमाणाम्—Here again the नि is intensive. The pull is very *hard* (नि) because given with *four* hands. Hence the result is uncertain the rope may or may not break.

4. तदेवम् अनयोर्बुद्धिशालिनोः सुसचिवयोः विरोधे संशयितेव नन्दकुललक्ष्मीः।

विरुद्धयोर्भृशमिह मन्त्रिमुख्ययोर्
महावने वनगजयोरिवान्तरे।
अनिश्चयाद्गजवशयेव भीतया
गतागतैर्ध्रुवमिव खिद्यते श्रिया॥ ३॥

तत् यावदमात्यराक्षसं पश्यामि (इति परिक्रम्य स्थितः)।

So at the conflict of these two resourceful worthy ministers the Fortune of the race of Nanda looks undecided. Here, as in a deep forest, Fortune like a female elephant frightened through uncertainty, seems to tire herself out by crossing over and recrossing between these two leading ministers who are fully opposed to each other like two wild tuskers. Now let me see minister Rakshasa (*Stops after going round the stage*).

CHARCHA

1. बुद्धिशालिनोः—बुद्ध्या शालेते शोभेते स्पर्द्धते इति बुद्धि+शाल+णिनि साधुकारिणि कर्त्तरि etc. Qual. मन्त्रिमुख्ययोः।

2. संशयिता—सम्+शी+अच् भावे doubt. संशयः जातः अस्याः इति संशय+इतच् तारकादि। She does not know if to stay with चाणक्य or to go back to Rakshasa.

3. अन्वयः॥ इह महावने वनगजयोः इव भृशं विरुद्धयोः मन्त्रिमुख्ययोः अन्तरे गजवशया इव श्रिया अनिश्चयात् भीतया गतागतैः ध्रुवं खिद्यते इव। व्याख्या —'इह' अस्मिन् राज्ये 'महावने वनगजयोरिव भृशम् अत्यर्थं 'विरुद्धयोः' प्रारब्धविरोधयोः 'मन्त्रिमुख्ययोः' अमात्यवर्य्ययोः चाणक्यराक्षसयोः 'अन्तरे' मध्ये अन्तराले इत्यर्थः 'गजवशया इव' करिण्या इव 'श्रिया' राजलक्ष्म्या 'अनिश्चयात्' अस्थिरत्वात् जयपराजययोः, जितस्यापि पुनर्जयदर्शनात् अतएव 'भीतया' त्रस्तया' सत्याश्रितस्य पराभवात् शङ्कितया इत्यर्थः 'गतागतैः यातायातैः मुहुर्जितं परित्यज्य जयिसमाश्रयणैः इत्यर्थः; 'ध्रुवं निश्चितं खिद्यते इव' खेदमनुभवति इव। "जभौ सजौ गिति रुचिरा चतुर्ग्रहैः" इत्युक्तलक्षणं रुचिरावृत्तम्।

4. इह—The counterpart of this is महावने ।

5. मन्त्रिमुख्ययोः—मन्त्रिणां मुख्यौ or मन्त्रिषु मुख्यौ, तयोः ।

6. अन्तरे—Construe.—अन्तरे गतागतैः—By crossing and re-crossing the interval of space between them.

7. अनिश्चयात्—निर् or निस् + चि + अच् भावे निश्चय certainty, finality. न निश्चयः etc.—through absence of finality. The victor becomes the next moment vanquished, hence the absence of finality.

8. गजवशया—वशा a female. "वशा नार्यां वन्ध्यागव्यां हस्तिन्यां दुहितर्यपि" इति हैमः । वशा गजी गजवशा a female elephant. कर्मधा—with पुंवद्भाव and पूर्वनिपात of the जातिवाचक word गजी by the rule 'पोटायुवतिस्तोक ·········धूर्तजातिः" ।

9. भीतया गतागतैः etc.—Frightened by uncertainty. Whenever the worsted antagonist comes-out the victor at last, she finds herself on the wrong side which frightens her and she hastens to cross over. This she has to do over and over again. Hence the fatigue.

10. इव—Some read इह which also occurs in the first line and therefore seems to be tautologous.

11. खिद्यते—खिद + लट्ते भावे । Nom. श्रिया and गजवशया ।

5. (ततः प्रविशति आसनस्थः पुरुषेण अनुगम्यमानः सचिन्तो राक्षसः)। राक्षसः (सबाष्पम्)—कष्टं भोः कष्टम् ।

वृष्णीनामिव नीतिविक्रमगुणव्यापारशान्तद्विषां
नन्दानां विपुले कुलेऽकरुणया नीते नियत्या क्षयम् ।
चिन्ताविष्टसमाकुलेन मनसा रात्रिन्दिवं जाग्रतः
सैवेयं मम चित्रकर्मरचना भित्तिं विना वर्त्तते ॥४॥

(*Now enters Rakshasa seated meditating and attended by a man-servant*). *Rakshasa*—(*In tears*) How hard ! Oh how

hard !! The vast family of the Nandas with enemies weeded out by the application of the virtues of polity and valour having been driven to extinction by relentless Fate as was that of the Vrishnis, that wonderful invention of moves by me, keeping wakeful day and night, with a mind troubled by a touch of care, goes without an object.

अन्वय ॥ वृष्णीनामिव नीतिविक्रमगुणव्यापारशान्तद्विषां नन्दानां विपुले कुले अकरुणया नियत्या क्षयं नीते चिन्तावेशसमाकुलेन मनसा रात्रिन्दिवं जाग्रतः मम इयं सा चित्रकर्मरचना भित्तिं विना वर्त्तते। व्याख्या—वृष्णीनामिव' यदूनामिव 'नीति-गुणस्य' नयगुणस्य 'विक्रमगुणस्य' च शौर्य्यगुणस्यापि 'व्यापारेण' प्रयोगेणहेतुना 'शान्ताः' अपहृताः 'द्विषः' शत्रवो येषां तादृशानां 'नन्दानां विपुले कुले' विशाले वंशे 'अकरुणया' दयाहीनया 'नियत्या' दैवेन 'क्षयं नीते' नाशं गमिते सति चिन्तायाः आवेशेन' आविर्भावेन "समाकूलं' सम्भ्रान्तं सन्त्रस्तमित्यर्थः यत् 'मनः' तेन रात्रिन्दिव' अहर्निशं 'जाग्रतः' जागरूकस्य 'मम इयं सा' एषा प्रथिता 'चित्रा' विस्मयकरी 'कर्म-रचना उपायोद्भावना। अथ च चित्रकर्मणः आलेखनक्रियायाः 'रचना योजना। 'भित्ति' विना एव' अवलम्बनशून्या निरालम्बा एव। अथ च 'भित्ति' कुड्यं 'विना एव' 'वर्त्तते' तिष्ठति। निरालम्बा सती वृथा एव भवति इत्यर्थः। कस्य कृते अयं प्रयासः तन्न जाने इति भावः। प्रागुक्तलक्षणं शार्दूलविक्रीडितं वृत्तम्।

CHARCHA

1. वृष्णीनाम्—वृष्णि was a Kshatriya king of the race of यदु। By transference of epithets (लक्षणा) it stands here for the descendants of वृष्णि। Hence it can take the plural number तेषाम्। Cp "रघूनामन्वयंवक्ष्ये"—Rag I. The race of यदु was extirpated in a drunken brawl brought on by the imprecation of अष्टावक्र। The necessity for the लक्षणा here is that वृष्णि, though क्षत्रियवाचक, is not जनपदवाचक at the same time; consequently it does not take a तद्राज affix by "जनपदशब्दात् क्षत्रियादञ्" which disappears by "तद्राजस्य बहुषु—"।

2. नीतिविक्रम etc.—नीतिश्च विक्रमश्च। तावेव गुणौ etc, see व्याख्या।

ढुण्ढि wants to have शान्त as अन्तर्भावितण्यर्थ, *i. e.* equivalent to शमित only। This is not necessary, though no harm.

3. नन्दानाम्—The father and the eight sons were all styled Nanda (See *Intro*). Hence the plural is available.

4. रात्रिन्दिवम्—रात्रौ च दिवा च, द्वन्द्व by निपातन in the rule 'अचतुर-विचतुर—'। The निपातन changes रात्रि into रात्रिम्। "विप्रतिषिद्धं चानधिकरणवाचि" etc. इति एकवद्भावः, "स नपुंसकम्" makes it neutre. Hence दिवा becomes दिव by "ह्रस्वो नपुंसके प्रातिपदिकस्य"। Thus derived the सप्तम्यर्थ is included in the प्रातिपदिक and becomes a प्रातिपदिकार्थ, hence प्रातिपदिकार्थे प्रथमा। or व्याप्तार्थे २या। The comopound may alsobe derived with the constituents in the प्रथमा as in "स्वकालपरिमाणेन व्यस्तरात्रिन्दिवस्य ते"—Kumara ! Also comp "विभजा नक्तन्दिवमस्ततन्द्रिणा"—Kirat. I. and रात्रिन्दिवम् in Sak. V.

5. जाग्रतः—जागृ+शतृ कर्त्तरि जाग्रत् vigilant etc. "नाभ्यस्ताच्छतुः" इति न नुम्।

6. सेयम्—जाग्रतो मे इयं सा चित्रकर्मरचना इति प्रक्रान्तार्थत्वात् न यच्छन्द-व्यपेक्षा। ढुण्ढि says "नन्देषु जीवत्सु यादृशी तादृशी एव"। इयम् supposes the whole thing present before the mind's eye.

7. चित्र etc.—चित्र wonderous. कर्मन् work. रचना invention. Now see व्याख्या। ढुण्ढि has विचित्रपौरुषव्यापारः। Note the double sense here (See व्याख्या)।

8. भित्तिम्—भित्ति is आश्रय support, also wall (See व्याख्या)। "स्वामिनो विनैव सुधा व्याप्रिये"—ढुण्ढिराज। The verse shows that Rakshasas efforts were half-hearted and lacked determination which presages failure.

6. अथवा—

नेदं विस्मृतभक्तिना न विषयव्यासङ्गमूढात्मना
प्राणप्रच्युतिभीरुणा न च मया नात्मप्रतिष्ठार्थिना।
अत्यर्थं परदास्यमेत्य निपुणं नीतौ मनो दीयते
देवः स्वर्गगतोऽपि शात्रववधेनाराधितः स्यादिति ॥ ५ ॥

Or—It is not with devotion ignored, that, accepting the slavery of another, attention is being turned by me very carefully to polity ; nor with mind dazed by attachment to the world ; nor with a dread of the loss of life ; nor again with a hankering after personal glory ; but that Sire even though gone to heaven might be served by the destruction of his enemies.

अन्वयः ॥ मया परदास्यमेत्य अत्यर्थं निपुणं नीतौ मनो दीयते (इति) इयं विस्मृतभक्तिना न, विषयव्यासङ्गमूढात्मना न, प्राणप्रच्युतिभीरुणा न, आत्मप्रतिष्ठार्थिना न, (किन्तु) स्वर्गगतः अपि देवः शात्रववधेन आराधितः स्यात् इति। व्याख्या— मया परस्य' नन्देतरस्य मलयकेतोरित्यर्थः 'दास्यमेत्य, सेवामङ्गीकृत्य 'अत्यर्थं'' निपुणं'' परमप्रयत्नेन 'नीतौ' नयव्यवहारे उपायप्रयोगे इत्यर्थः मनो दीयते' व्याप्रियते इति इदं विस्मृतं भक्तिः' स्वामिभक्तिः नन्दानुराग इत्यर्थः येन तादृशेन सता 'न' मलयकेतुः श्रितः सत्यं किन्तु दृढा एव मे नन्दे भक्तिः इत्यर्थः। मन्ये बलवती ते विषयवासना, तत् मृते भर्तरि सानुरागोऽपि अन्यं स्वामिनं श्रितोऽसि। 'विषयेषु' भोगेषु यो 'व्यासङ्गः' आसक्तिः तेन मूढः' विवेकविकलः 'आत्मा' यस्य तादृशेन सता 'न' अचला मे स्वामिभक्तिः भोगाभिलाषश्च नास्ति तथापि अन्यं श्रितोऽस्मि इत्यर्थः। यदि भक्तोऽसि निःसङ्गश्चासि तर्हि मृते भर्तरि अनुसरणमेव ते ज्यायः आसीत् तत् किं प्राणनाशात् बिभेषि ? 'प्राणप्रच्युतेः' आत्मत्यागात् यो 'भीरुः' भीतः तादृशेन सता 'न' मया नन्देतरः संश्रितः। यद्येवं नूनं भवान् नीतिविभवेन चाणक्यं जित्वा जगति यशः कामयते ततः एव अन्यसंश्रयः। 'आत्मनः' निजस्य या 'प्रतिष्ठा' ख्यातिः तां यः 'अर्थयते' कामयते तादृशेन सता 'न' मया मलयकेतुराश्रितः। अत्र पराश्रये किं तर्हि भवतः आशयः ?—'स्वर्गगतः अपि' लोकान्तरितस्य 'देवः' स्वामी नन्दः 'शात्रव-वधेन' अरिविनाशेन' आराधितः स्यात् सेवितो भवेत् 'इति' हेतोरहं मलयकेतुं श्रितः। देवमनु मरणे महान्तो हि मे लोकाः स्युः सत्यं, किन्तु इहस्थेनैव देवस्य सेवनमहं वरं मन्ये। तत्र सेवनं तस्य शत्रुवधेन सम्भवति नान्यथा, अतोऽयं मे मलय-केतुसंश्रयव्यापारः इति भावः। शार्दूलविक्रीडितं वृत्तम् !

CHARCHA

1. विस्मृतभक्तिना—बहुब्रीहि See व्याख्या। Avoid विस्मृता भक्तिः अनेन ; this will give विस्मृताभक्तिना। The पूर्वपद should be in the neuter —"सामान्ये नपुंसकम्" see *ante.* Also cp. our notes "मां विदितभक्तिं कथयिष्यति" &c.—Sak. I.

2. विषय etc.—See व्याख्या। Some read रूढ़ for मूढ़। Explain —'विषयेषु' यो 'व्यासङ्गः' तत्र 'रूढ़' नित्यलग्नः 'आत्मा' यस्य—with mind intent upto attachment to the world.

3. आत्मप्रतिष्ठा etc.—प्रतितिष्ठत्यनया इति प्रति + स्था + अङ करणे प्रतिष्ठा that by which one exists, *i. e.*, prestige, fame etc. गौरव। 'प्रतिष्ठा गौरवे स्थितौ" इति हैमः। Now see व्याख्या।

4. शात्रववधेन—शत्रुरेव इति शत्रु + अण् स्वार्थे प्रज्ञादि शात्रवः। तस्य वधः। Living I can serve master, even though he is dead, by killing his enemies.

5. स्यात् – शक्ति लिङ्। Service is practicable (शक्य) though service of a dead man sounds queer.

6. *Remark*—Note the significant succession of the epithets विस्मृतभक्तिना, विषयव्यासङ्गमूढ़ात्मना etc. (See व्याख्या)।

7. (आकाशमवलोकयन् सास्रम्) भगवति कमलालये भृशमगुणज्ञासि। कुतः—

आनन्दहेतुमपि देवमपास्य नन्दं
सक्तासि किं कथय वैरिणि मौर्य्यपुत्रे।
दानाम्बुराजिरिव गन्धगजस्य नाशे
तत्रैव किं न चपले प्रलयं गतासि॥ ६॥

(Gazing at the sky—With tears) Mighty, Resider-in-lotus, you are extremely unappreciative of merit. (Do you ask) How ?—Say O fickle one, why, forsaking Sir Nanda who was the source of your delight, you have become attached to th' son begotten of Mura who is an enemy ? Why did you not perish even then (with him) like the line of temporal fluid at the death of the scent-elephant (गन्धगज) ?

CHARCHA

1. कमलालये—कमलानि आलयः अस्याः कमलालया, i.e., पद्मालया which is a name of लक्ष्मी। "लक्ष्मीः पद्मालया पद्मा कमला श्रीर्हरिप्रिया" इत्यमरः।

2. अगुणज्ञा—गुणान् जानाति इति गुण+ज्ञा+क कर्त्तरि गुणज्ञा an appreciator of merit. न तथा। Or जानातीति ज्ञा ; गुणस्य ज्ञा, शेषषष्ठीतत्।

3. अन्वयः॥ हे चपले, कथय आनन्दहेतुमपि देवं नन्दम् अपास्य वैरिणि मौर्य्यपुत्रे किं सक्तासि, गन्धगजस्य नाशे दानाम्बुराजिरिव तत्रैव किं न प्रलयं गतासि। व्याख्या—हे 'चपले' चञ्चले 'कथय ब्रूहि एतत् 'आनन्दहेतुमपि सुखकारणमपि प्रीतिपात्रमपि इत्यर्थः देवं नन्दम् अपास्य' त्यक्त्वा 'वैरिणि' रिपौ "मौर्य्यपुत्रे" मुरागर्भसम्भवे तनये सपत्नीपुत्रे इति यावत् 'किं सक्ता' अनुरक्ता 'असि' ? किं कार्य्यमासीन्मे इति चेत् ? 'गन्धाढ्यस्य गजस्य नाशे' मृत्युकाले 'दानाम्बुनः' मदजलस्य 'राजिः' रेखा 'इव' तीव्रगन्धा मदधारा इव 'तत्रैव' तस्मिन्नेव काले नन्दनाशकाले इत्यर्थः 'किं न प्रलयम्' अदर्शनं 'गतासि' ? गजप्रभेदस्य गन्धगजस्य हि असह्यो मदगन्धः, ततः एव असौ गन्धगज इति कथ्यते। स गन्धः तेनैव गजेन सह लुप्यते नतु तत्करभेषु संक्रामति। त्वमपि नन्देनैव सह कथं न विलुप्ता। साध्वी सा मदरेखा असती खलु त्वमिति भावः। वसन्ततिलका वृत्तं लक्षणमुक्तं प्राक्।

4. आनन्दहेतुम्—आनन्दस्य हेतुः। Even thus he was forsaken, hence भृशमगुणज्ञा।

5. सक्ता वैरिणि—Hence again भृशमगुनज्ञा।

6. मौर्य्यपुत्रे—मुरा+ष्य अपत्ये मौर्य्यः। स चासौ पुत्रश्च। तस्मिन्। Refers to चन्द्रगुप्त who was Nanda's son by Mura—a Sudra woman (See Intro). The emphasis is on मौर्य्य, *i. e.*, to the low birth of चन्द्रगुप्त। Hence too लक्ष्मी is भृशमगुणज्ञा।

7. दानाम्बु etc.—This is here represented as a devoted wife of the गन्धगज following him at death. It is the peculiar odour of the temporal fluid that makes a tusker a गन्धगज।

8. गन्धगजस्य—गन्धगज is a very rare kind of lordly elephant. The ordour belongs to the मदधारा and no other animal can stand it. Cf.—"सप्तच्छदक्षीरकटुप्रवाहमसह्यमाघ्राय मदं तदीयम्। विलङ्घिताधोरणतीव्रयत्नाः सेनागजेन्द्रा विमुखा बभूवुः॥—*Raghu.* V. and our notes there.

9. तत्र—तस्मिन् काले, *i. e.*, when Nanda died. Why did you not perish with Nanda.

10. चपले—Fickleness is emphasised to contrast it with the devotion of दानाम्बुराजि ।

8. अपिच, अनभिजाते,

पृथिव्यां किं दग्धाः प्रथितकुलजा भूमिपतयः
पतिं पापे मौर्य्यं यदसि कुलहीनं वृतवती ।
प्रकृत्या वा काशप्रभवकुसुमप्रान्तचपला
पुरन्ध्रीणां प्रज्ञा पुरुषगुणविज्ञानविमुखी ॥ ७ ॥

Moreover—Oh ! ill-born and wicked girl, are all kings born of illustrions races on earth reduced to ashes that you have chosen the stockless (outcast, base-born) son of Mura for your spouse ? Or, the mind of woman which is fickle like the tip of flowers that grow on *Kasa*, is averse to apprecicte the merits of men.

अन्वय; ॥ हे पापे, पृथिव्यां प्रथितकुलजाः भूमिपतयः दग्धाः किं यत् त्वं कुलहीनं मौर्य्यं पतिं वृतवती असि । वा काशप्रभवकुसुमप्रान्तचपला पुरन्ध्रीणां प्रज्ञा प्रकृत्या पुरुषगुणविज्ञानविमुखी (भवति)। व्याख्या—'अपिच' किञ्च यदि तत्रैव प्रलयं न गता तथापि हे 'अनभिजाते' अकुलीने हे 'पापे' 'पृथिव्यां' जगति 'प्रथिते' प्रख्याते "कुले वंशे 'जाताः भूमिपतयः' राजानो 'दग्धाः किं' चाणक्यकोपानले सर्वे एव भस्मभूताः किं यत्त्वं कुलहीनं" कुलशून्यं जारजमित्यर्थः 'मौर्य्यं सुरागर्भसमुद्भवं वृषलं 'पतिं वृतवती असि' अवृणोः । अथ 'वा' इत्येव त्वामुपालभे 'काशप्रभव" काशतृणजातं यत् 'कुसुमं" तस्य 'प्रान्तः' इव 'चपला' चञ्चला 'पुरन्ध्रीणां' कामिनीनां प्रज्ञा' मतिः 'प्रकृत्या' स्वभावतः एव 'पुरुषाणाम्' आश्रयभूतानां जनानां ये 'गुणाः' तेषां 'विज्ञाने" परिग्रहे 'विमुखी' वामा आग्रहशून्या भवति । स्त्रियो हि यं त्यजन्ति यं वा भजन्ते तयोर्द्वयोरेकतरस्यापि गुणान् न पर्य्यालोचयन्ति । गुणवन्तमपि जहति गुणहीनमपि श्रयन्ति इति भावः । प्रागुक्तलक्षणं शिखरिणीवृत्तम् ।

CHARCHA

1. अनभिजाते—अभिजात high-born. न तथा low born. Addressed to लक्ष्मी । This is mere abuse not a truth. लक्ष्मी came out of the sea at the churning of the ocean.

2. मौर्य्यं कुलहीनम्—मौर्य्यं is Mura's son see (*ante*). कुलेन हीनं कुलहीनम्। It is significant that the poet no-where calls चन्द्रगुप्त by a name derived from his father. In classical works युधिष्ठिर etc, are indifferently called पार्थ, कौन्तेय, or पाण्डव। So it may be suspected that चन्द्रगुप्त was an illegitimate child of मुरा। The suspicion is strengthened by the addition of कुलहीनम् here. There is a distinction between कुलहीन and अकुलीन। कुलहीन =stockless. अकुलीन=coming of an indifferent stock. Now if Mura were a married wife of Nanda, the issue would not be stockless altogether, only it would not get the stock of its father.

3. काशप्रभव ect.—काश is a grass allied to *Kusa*. प्रभवत्यस्मात् इति प्र + भू + अप अपादाने प्रभवः source. काशः प्रभवः अस्य etc. seeव्याख्या। प्रभव here is superfluous. Or, is it intended to imply by it that the flower is still on the grass and not plucked ? It shakes less in hand.

4. पुरन्ध्रीणाम्—पुरं धारयतीति पुर+धृ+णिच+खच् कर्त्तरि+ङीष् स्त्रियाम् [गौरादि] पुरन्ध्री a matron, पृषोदरादि। Another deriv. is पुरं धरति इति पुर+धृ+इ औणादिक कर्त्तरि पुरन्धिः (पृषोदरादि)। This admits of ङीष् optionally by "कृदिकारादक्तिनः"। Hence पुरन्धिः and पुरन्ध्री in the feminine. For the first cf. "पुरन्ध्रिभिश्च क्रमशः प्रयुक्तम्"—*Raghu*. Usually पुरन्ध्री is an elderly female. Here it is used for a *woman in general*. "स्यात्तु कुटुम्बिनी पुरन्ध्री" इत्यमरः।

5. पुरुषगुण etc.—विहतं मुखमस्याः विमुखी। विमुखा is an optional form ; for analysis see व्याख्या। लक्ष्मी is perverse ; not that she cannot see merit or demerit, but she *will not*.

9. अपि च, अविनीते, तदहम् आश्रयोन्मूलनेनैव त्वाम् अकामां करोमि। (विचिन्त्य) मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं निक्षिप्य नगरान्निर्गच्छता न्याय्यमनुष्ठितम्। कुतः ? कुसुमपुराभियोगं प्रति अनुदासीनो

राक्षस इति तत्रस्थानाम् अस्माभिः सह एककार्याणां देवपादोपजीविनां न उद्यमः शिथिलीभविष्यतीति । चन्द्रगुप्तशरीरम् अभिद्रोग्धुम् अस्मत्प्रयुक्तानां तीक्ष्णरसदायिनाम् उपसंग्रहार्थं परकृत्योपजापार्थञ्च महता कोषसञ्चयेन स्थापितः शकटदासः । प्रतिक्षणम् अरातिवृत्तान्तोपलब्धये तत्संहतिभेदनाय च व्यापारिताः सुहृदो जीवसिद्धिप्रभृतयः ।

Let me add, O ill-bred girl, that I will disappoint you by the demolition of your shelter itself. (*Reflecting*) The right thing indeed has been done by me by leaving my wife and child in the house of Chandanadasa, the best of friends, while marching out of the town. Why? Because (knowing that) Rakshasa is not indifferent to an attack on Kusumapura, the efforts of the dependents of revered Sire, staying there with a common object with us, will not slacken. With the object of buying over those who, employed by me, would administer poison to injure the person of Chandragupta and with a view to counteract (*Or*—thwart) the enemies' measures, Sakatadasa has been stationed with a vast supply of funds. To get full news of the enemies every moment, and to cause a rupture in their relations, friends such as Jivasiddhi and others, have been employed.

अपीति । 'अपि च' अन्यच्च हे 'अविनीते' अशिक्षिते विनयविहीने' यतस्त्वमेवमन्धा गुणं प्रति 'तत्' तस्मात् 'अहम् आश्रयस्य' त्वदवलम्बनस्य चन्द्रगुप्तस्य 'उन्मूलनेनैव' नाशेनैव 'त्वामकामाम्' असिद्धकामां 'करोमि' । 'विचिन्त्य' आश्रयोन्मूलनोपायं ध्यात्वा आह —'मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं' दारापत्यं निक्षिप्य नगरात् निर्गच्छता न्याय्यम् अनुष्ठितं युक्तमेव कृतम् । 'कुतो न्याय्यमित्याह 'तत्रत्यानां' कुसुमपुरे स्थितानाम् 'अस्माभिः सह एककार्य्याणां' तुल्यप्रयोजनानां चन्द्रगुप्तोन्मूलना-

र्थिनामित्यर्थः 'देवपादानां' राज्ञो नन्दस्य ये 'उपजीविनः' सेवकाः तेषां 'उद्यमः' प्रयत्नः 'कुसुमपुरस्य अभियोगं' निरोधं 'प्रति राक्षसः न उदासीनः' न यत्नहीनः यतः तस्य गृहजनः अत्रै वास्ते 'इति' एव न शिथिलीभविष्यति मन्दीभविष्यति । मां यत्नपरं मत्वा तेऽपि यतिष्यन्ते । के ते किंविधश्च तेषां यत्न इत्याह—'चन्द्रगुप्तस्य शरीरम् अभिद्रोग्धुम्' तं हन्तुमित्यर्थः 'अस्माभिः प्रयुक्तानां' व्यापारितानां 'तीक्ष्णरसदायिनां' विषदायिनां 'उपसंग्रहार्थं' सम्यग्ग्रहणार्थं 'परस्य' शत्रोः 'कृत्यानां' कार्याणाम् उपजापार्थञ्च' भेदार्थमपि विफलतापादनाय इत्यर्थः, महता' विपुलेन' कोषसञ्चयेन' वित्तसम्भारेण सञ्चितेन विपुलेन कोषेण इत्यर्थः 'शकटदासः स्थापितः' नियोजितः । 'प्रतिक्षण'' सर्वदा 'अरातेः' शत्रोः 'वृत्तान्तस्य' वार्त्तायाः 'उपलब्धये' प्राप्तये 'तेषां' शत्रूणां संहतेः' संघातस्य 'भेदनाय' संहताः शत्रवो भिद्यन्ताम् इत्युद्दिश्य 'जीवसिद्धिप्रभृतयः सुहृदः व्यापारिताः' नियोजिताः ।

CHARCHA

1. आश्रयोन्मूलनेन—आश्रीयते इति आ+श्रि+अच् कर्मणि आश्रयः resort. Now see व्याख्या ।

2. अकामाम्—अनाप्तः कामः अनया, or असिद्धः कामः अस्याः etc.

3. देवपाद etc.—पूज्यो देवः देवपादाः नित्यसमासः । गौरवे बहुवचनम् । देवपादान् उपजीवन्ति आश्रित्य वर्त्तयन्ति इति देवपाद+उप+जीव+णिनि कर्त्तरि ताच्छील्ये । तेषाम् । उप+जीव is सकर्मक—"उपसर्गवशात् सकर्मकत्वम्" । पाद in the above implies पूजा । This is only when पाद is an उत्तरपद । It ceases to have that meaning in a वाक्य । Hence नित्यसमास by "प्रशंसावचनैश्च" । "मतल्लिकोद्य मिश्राः स्युः प्रकाण्डस्थलभित्तयः । हस्तपादतटाः पादपालिमचर्चिकादयः ॥"—is an incomplete list of प्रशंसावचन words.

4. तम् अभिद्रोग्धुम्, तीक्ष्णरसदायिनाम् etc.—See *ante.* तीक्ष्णरस is poison.

5. परकृत्य etc.—उपजाप is भेद । "समौ भेदोपजापौ" इत्यमरः । The object was to employ counter-moves to enemy—measures. This was to be done by intrigue.

6. कोषसञ्चयेन—This means सञ्चितेन कोषेण । Cf.—"भावानयने द्रव्यानयम्" । सहार्थे तृया ।

7. शकटदास:—This is a miscalculation. We have seen in Act I how Rakshasa's hopes have been shattered in this respect. Further news follows below.

8. प्रतिक्षणम्—क्षणे क्षणे इति यथार्थे (वीप्सार्थे) अव्ययीभाव:। "योग्यता-वीप्सा-पदार्थानतिवृत्ति-सादृश्यच यथार्थाः"।

9. अराति etc.—See व्याख्या। तादर्थ्ये ४र्थी।

10. तत्संहति etc.—See व्याख्या। सम्+हन् (गतौ)+क्तिन् भावे संहति union ; here सम् means *together*. To disunite the united. तादर्थ्ये ४र्थी।

11, जीवसिद्धि etc.—राक्षस has been grievously deceived in जीवसिद्धि। (See Act I—'जीवसिद्धिस्तावत् अस्मत्प्रणिधिः' etc). "भद्र-भटादयो जीवसिद्धिना भेदिताः इत्यस्य भ्रमः"—ढुण्ढिराजः। But the fact is Rakshasa is not yet aware of the so-called deflection of Bhadrabhata etc. ; for these were Chanakya's men. Chanakya employed them and told them means (See Act I) whereby Rakshasa will take them as his own friends.

10. तत् किमत्र बहुना,

इष्टात्मजः सपदि सान्वय एव देवः
शार्दूलपोतमिव यं परिपोष्य नष्टः।
तस्यैव बुद्धिविशिखेन भिनद्मि मर्म
वर्मीभवेद्यदि न दैवमदृश्यरूपम्॥ ८॥

So what is the use of saying much in this matter ? Unless Fate, with his form invisible, acts as a shield, I will rend with the arrow of my wit, the vitals of that very one rearing whom like a tiger cub, Sire, to whom the son was dear, instantly perished even with the whole family.

तदिति॥ 'तत् अत्र' अस्मिन् विषये 'बहुना' उक्तेन 'किम्'? संक्षेपतो ब्रवीमि—अन्वयः॥ इष्टात्मजः देवः शार्दूलपोतमिव यं परिपोष्य सान्वय एव सपदि नष्टः तस्य एव मर्म बुद्धिविशिखेन भिनद्मि यदि अदृश्यरूपं दैवं न वर्मीभवेत्। व्याख्या

—'इष्टः' प्रियः 'आत्मजः' पुत्रो यस्य तादृशः सुतप्रियः चन्द्रगुप्ते स्नेहवान् 'देवः' स्वामी नन्दः 'शार्दूलपोतम् इव व्याघ्रशावकमिव 'तं चाणक्यं' परिपोष्य संवर्द्ध्य 'सान्वय एव' सवंश एव अष्टाभिरपरैः सगोत्रैः पुत्रैः सह व 'सपदि' अविलम्बितं 'नष्टः' हतः 'तस्य चाणक्यस्यएव मर्म' हृदयग्रन्थि 'बुद्धिरूपेण' विशिखेन बाणेन 'भिनद्मि' क्षिप्रं भेत्स्यामि विदारयिष्यामि 'यदि अदृश्यरूप 'गूढदेह' दैव' नियतिः 'न वर्मीभवेत्' वर्मरूपतामापाद्य तं न रक्षेत्। यत् यत् मया कृतं तेन तेन मन्ये मौर्यस्य पतनमवश्यम्भावि इति भावः।

CHARCHA

1. भिनद्मि—भविष्यत्सामीप्ये वर्त्तमानम्।

2. वर्मीभवेत् यदि न—'Not shielding' is not the cause of भेदन। भिनद्मि because of his misdeeds दैव might foil me. Thus there is no हेतुहेतुमद्भाव consequently we do not get लिङ् or लृट् in *both* भेदन and वर्मीभवन।

3. अदृश्यरूपम्—अदृश्यम् unseen. अदृश्यं रूपमस्य, वहु। Hence I connot stop him. "दैवं दृश्यं चेत् तदपि प्रतिकर्त्तुं शक्नुयाम्"—टुण्ढि।

11. (ततः प्रविशति कञ्चुकी) कञ्चुकी—

कामं नन्दमिव प्रमथ्य जरया चाणक्यनीत्या यथा
धर्मो मौर्य्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि।
तं सम्प्रत्युपचीयमानमनु मे लब्धान्तरः सेवया
लोभो राक्षसवज्जयाय यतते जेतुं न शक्नोति च ॥८॥

(*Now enters Chamberlain*) Chamberlain—Piety has been gardually led to permanency in me by Age extinguishing Desire as was Maurya in the city by Chanakya's Polity Killing Nanda. Now with a foot-hold secured through service, Avarice like Rakshasa aiming at it (Piety) which is growing, strives for victory but does not succeed in conquering.

CHARCHA

1. कञ्चुकी—A Brahmana advanced in years appointed to guard the royal harem. "अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः। सर्वकार्य्यार्थकुशलः कञ्चुकीत्यभिधीयते॥"—Also see Sak. Act V. This is the कञ्चुकी of मलयकेतु।

2 अन्वयः॥ यथा चाणक्यनीत्या (तथा) जरया नन्दमिव कामं प्रमथ्य नगरे मौर्य्य इव मयि धर्मः क्रमेण प्रतिष्ठां नीतः। सम्प्रति सेवया लब्धान्तरो मे लोभः राक्षसवत् उपचीयमानं तम् अनु जयाय यतते जतुं न शक्नोति। व्याख्या—'यथा' यद्वत् 'चाणक्यनीत्या' कौटिल्यस्य नयेन तद्वत् 'जरया' वार्द्धकेन 'नन्दमिव कामं' भोगलिप्सां' उत्साद्य 'नगरे' कुसुमपुरे 'मौर्य इव' चन्द्रगुप्ते इव 'मयि धर्मः क्रमेण' आनुपूर्व्या 'प्रतिष्ठां नीतः' स्थितिमापादितः। यथा कुसुमपुरे चाणक्यनीत्या नन्दमुन्मूल्य मौर्य्यः प्रतिष्ठापितः तथा मयि जरया कामं विधूय धर्मः प्रतिष्ठापित इत्यर्थः। तथापि कुलधर्मेण नाहं राजसेवां त्यजामि, तत् दूरं प्रवृत्तेऽपि वार्द्धके संप्रति अधुना 'सेवया' चिरपरिचरणेन 'लब्धान्तरः' प्राप्तावसरः अङ्कुरित इत्यर्थः 'मे लोभः' गृध्नुता 'राक्षसवत्' अमात्यराक्षस इव 'उपचीयमानं' वर्द्धमानं 'तं' धर्मम् 'अनु' धर्ममभिलक्ष्य 'जयाय यतते' विजयाय उद्योगं तनोति 'जेतुं' किन्तु विजेतुं 'न शक्नोति'। चिरसेवया लोभो जातः किन्तु धर्मं न त्यजामि इत्यर्थः। एतेन मलयकेतुमाश्रित्य वृथा यतते राक्षसश्चन्द्रगुप्तमभिभवितुम् इत्यपि कथितम् ध्वनितम्।

3. प्रमथ्य—प्र+मन्थ (विलोडने)+ल्यप्।

4. जरया—जरसा is an optional form. जरस is ordered in place of जरा by "जराया जरसन्यतरस्याम्"।

5. चाणक्यनीत्या—नीति is added to secure similarity of gender with the feminine जरा। The real agent is Chanakya.

6. क्रमेण – क्रम is परिपाटी। तेन। In due stages.

7. प्रतिष्ठाम्—प्रति+स्था+अङ् भावे प्रतिष्ठा stability. This is different from प्रतिष्ठा in Sl. 5, *ante*.

8. तम्—द्वितीया owing to अनु which is a कर्मप्रवचनीय here।

9. उपचीयमानम्—मौर्य्य is also उपचीयमान। This is no contradiction in having नीत in the past and उपचीयमान in the present. Attainment of stability is a past event. That does not imply growth. It is *now* growing.

10. अनु—"लक्षणेत्थम्भूत—"इति कर्मप्रवचनीयत्वम्। ढुण्ढि notices the

reading अपि for अनु and rejects it, because the construction becomes a complex one. Thus—तं जेतुं यतते जयाय न शक्नोति। शक्नोति = प्रभवति।

11. जेतुं न शक्नोति च—This implies despondency which ढ.फिढ. thinks forbode Rakshasa's failure. "अनेन कञ्चुकिनिर्वेदेन राक्षसोद्यमस्य चाणक्यनीत्या भाग्ये उपपदं: सूचित:"।

12. (परिक्रम्य उपसृत्य च) इदममात्यराक्षसस्य गृहम्। प्रविशामि। (प्रविश्य अवलोक्य च) स्वस्ति भवते।

(*Going round and advancing*) This is minister Rakshasa's house. I enter. (*Entering and noticing*) Blessings unto you.

राक्षसः—आर्य्य अभिवादये। प्रियंवदक, आसनमानीयताम्।

Rakshasa—Noble Sir, I bow, Priyamvadaka bring a seat.

पुरुषः—एदं आसणम्। उपविसदु अज्जो [इदमासनम्। उपविशतु आर्य्यः]।

Servant—Here is a seat. Let Noble Sir sit down.

कञ्चुकी—(उपविश्य) कुमारो मलयकेतुः अमात्यं विज्ञापयति—"चिरात् प्रभृति आर्य्यः परित्यक्तोचितसंस्कार इति पीडयते मे हृदयम्। यद्यपि सहसा स्वामिगुणाः न शक्यन्ते विस्मर्त्तुं तथापि मद्विज्ञापनां मानयितुमर्हत्यार्य्यः"। (इत्याभरणानि प्रदर्श्य) इमानि आभरणानि कुमारेण स्वशरीरादवतार्य्य प्रेषितानि धारयितुमर्हत्यार्य्यः।

Chamberlain—(*Sitting down*) Prince Malayaketu speaks to minister thus—"My heart aches that Noble Sir has for long gone with proper decoration of his person renounced. Though master's virtues cannot be forgotten soon, still it behoves Noble Sir to entertain my request." (*Showing the jewellery*).

These decorations have been taken off by the prince from his own person and forwarded ; it behoves Noble Sir to wear them.

CHARCHA

1. भवते – "नमःस्वस्ति"—इति ४र्थी। Elliptical for स्वस्ति भवते भूयात्।

2. परित्यक्त etc.—उचित is अभ्यस्त। सम्+कृ+घञ् करणे भावे वा संस्कार decoration, here सुट् comes by "सम्पर्य्युपेभ्यः—"। परित्यक्तः उचितः संस्कारः अनेन।

3. इति पीड्यते—This may mean इति हेतोः पीड्यते with कर्मकर्त्तरि लट् in पीड्यते। Or the meaning may be इति अनेन पीड्यते giving लट् कर्मणि।

4. स्वामिगुणाः—स्वामिन् here is नन्द।

13. राक्षसः—आर्य्य जाजले, विज्ञाप्यताम् अस्मद्वचनात् कुमारः—"विस्मृता एव भवद्गुणपक्षपातेन स्वामिगुणाः। किन्तु।

न तावन्निर्वीर्य्यैः परपरिभवाक्षान्तिकृपणैर-
वज्ञामग्राङ्गैरेभिः प्रतनुमपि संस्काररचनाम्।
न यावन्निःशेषक्षपितरिपुचक्रस्य निहितं
सुगाङ्गे हैमाङ्कं नृवर तव सिंहासनमिदम्" ॥ १० ॥

Rakshasa—Noble Jajali, let the prince be told in my words—"From an appreciation of your virtues master's virtues are indeed forgotten. But—I will surely not show the slightest attempt at toilet on these limbs miserable through the heaping of indignities by the enemy and therefore pluckless, until, O best of men, with the circle of enemies utterly demolished, your throne, wrought in gold, is placed in the Suganga-Hall.

विस्मृतेति॥ 'भवतो' ये 'गुणाः' तेषु 'पक्षपातेन' आदरातिशयेन 'स्वामिनो' नन्दस्य गुणाः 'विस्मृता एव'। अन्वयः—हे नृवर, यावत् निःशेषक्षपितरिपुचक्रस्य

तव हेमाङ्कम् इदं सिंहासनं सुगाङ्गे न निहितं तावत् परपरिभवाक्रान्तिक्षपणैः निर्वीर्य्यैः एभिः अङ्गैः प्रतनुमपि संस्काररचनां न वहामि। व्याख्या—हे 'नृवर' नरश्रेष्ठ मलयकेतो 'यावत्' यदवधि निःशेषं यथा यथा 'चपितं' नाशितं' रिपुचक्र" अरिमण्डलं यस्य तस्य 'तव' शत्रुसे निःशेषमुत्साद्य इत्यर्थः 'हेमाङ्कं' सुवर्णलाञ्छितम् 'इदं सिंहासनं' सुगाङ्गे' तदाख्ये कुसुमपुरप्रासादे 'न निहितम् मया 'तावत्' तदवधि 'परेभ्यः' शत्रुभ्यः यः 'परिभवः' अवमानना तस्य 'आक्रान्त्या' आरोपणेन हेतुना 'क्षपणैः' दीनैः अतएव 'निर्वीर्य्यैः' असमर्थैः 'एभिः' मदीयैः 'अङ्गैः प्रतनुमपि' स्वल्पाञ्च 'संस्काररचनां' भूषणविन्यासं 'न वहामि' न धारयामि। न हि स्वामिगुणस्मरणात् मया परित्यक्तः शरीरसंस्कारः किन्तु अरयो हृष्यन्ति नाहं तेभ्यः प्रभवामि इति निर्वेदात इति भावः।

CHARCHA

1. जाजले—जाजलिन् is a sage. जाजलिनः अपत्यं पुमान् इति जाजलिन्+अण जाजलः the इन् disappearing by "नस्तद्धिते"। जाजलस्य गोत्रापत्यं पुमान् इति जाजल+इञ् or फिञ् जाजलिः or जाजलायनिः by "उदीचां वृद्धात् अगोत्रात्।" Cf.—"जाजलिनोऽपत्यं जाजलायनिः"—वर्द्धमान। उदीचाम् in the rule shows that फिञ् is optional. This is an address to कञ्चुकी।

2. निर्वीर्य्यैः:—निर्गतं वीर्य्यं म एभ्यः etc. This is an inference, for otherwise how could enemies offer insult? Qual. अङ्गैः।

3. निःशेष etc.—निर्गतः शेषो यस्मिन् तत् यथा तथा। Qual. चपणक्रिया। चप is treated as a root of the चुरादि classs though not enunciated by Panini. "वर्द्धन्ते हि धातुगणाः"। Cf.—"ममापि च चपयतु नीललोहितः" —Sak. Act VII. See व्याख्या also. Qual. तव।

4. सुगाङ्गे—For सुगाङ्गप्रासाद see Act II.

14. कञ्चुकी—अमात्य नेतरि सुलभमेतत् कुमारस्य। प्रतिमान्यताम् कुमारस्य प्रथमः प्रणयः।

Chamberlain—Minister guiding, this is easily accomplished unto prince; so let the first request of prince be respected.

K. R.—Mudra—11.

राक्षसः—आर्य्य, कुमार इव अनतिक्रमणीयवचनो भवानपि । तदनुष्ठीयते कुमारस्य आज्ञा ।

Rakshasa—Noble Sir, as of the prince, your words too cannot be disregarded ; so prince's command is being carried out.

कञ्चुकी (नाट्येन भूषणानि परिधाप्य)—स्वस्ति भवते ; साधयाम्यहम् ।

Chamberlain—(*Acting the putting on of jewellery*) Blessings unto thee, I retire.

राक्षसः—आर्य्य अभिवादये । (कञ्चुकी निष्क्रान्तः) । प्रियंवदक, ज्ञायतां कः अस्मद्दर्शनार्थी द्वारि तिष्ठतीति ।

Rakshasa—Noble Sir, I bow, (*Chamberlain departs*). Priyamvadaka, see who is waiting at the door desiring an interview with me.

पुरुषः—जं अमच्चो आणवेदि [यदमात्य आज्ञापयति] (इति परिक्रम्य आहितुण्डिकं दृष्ट्वा) अज्ज को तुमं [आर्य्य कस्त्वम्] ।

Servant—As minister commands. (*Going round and noticing the Snake-charmer*) Noble Sir, who are you ?

आहि—भद्द, अहं खु आहितुण्डिओ जिण्णविसो नाम । इच्छामि अमच्चस्स पुरदो सप्पेहिं खेलिदुम् [भद्र, अहं खलु आहितुण्डिको जीर्णविषो नाम । इच्छामि अमात्यस्य पुरतः सर्पैः खेलितुम्] ।

Snake-charmer—Good man, I am a Snake-charmer Jirnavisha by name ; I wish to play with snakes in presence of the Minister.

पुरुषः—चिट्ठ जाव अमच्चस्स णिवेदेमि [तिष्ठ यावत् अमात्यस्य निवेदयामि]। (राक्षसमुपसृत्य) अमच्च, एसो खु सप्पजीवी इच्छदि सप्पं दंसेदुम् [अमात्य, एष खलु सर्पजीवी इच्छति सर्पं दर्शयितुम्]।

Servant—Wait till I inform the Minister. (*Approaching Rakshasa*) Minister, here is a Snake-charmer, wishes to show his snakes.

CHARCHA

1. प्रतिमान्यताम्—प्रति + मान + णिच् + लोट् ताम् कर्मणि let it be respected.

2. प्रणयः—प्रकर्षेण नीयते अनेन इति प्र + णी + अच् करणे प्रणयः request. उक्तकर्म of प्रतिमान्यताम्।

3. अनतिक्रमणीय etc.—Your request too, I cannot disregard. भवानपि, *i. e.*, ममसम्बन्धे भवानपि अनतिक्रमणीयवचनः (अनतिक्रमणीयं वचनं यस्य तादृश एव)। etc.

4. परिधाप्य—परि + धा + णिच् + ल्यप् etc.

5. साधयामि—साध + णिच् + लट् मिप् I go. "प्रायेण ण्यन्तकः साधिर्गमेः स्थाने प्रयुज्यते"। This is not restricted to dramas only—cf. "साधयाम्यहमविघ्नमस्तु ते देवकार्यमुपपादयिष्यतः"—*Raghu.*

15. राक्षसः—(वामाक्षिस्पन्दनं सूचयित्वा आत्मगतम्) कथं प्रथममेव सर्पदर्शनम्! (प्रकाशम्) प्रियंवदक, न नः कौतूहलं सर्पेषु। तत् परितोष्य विसर्जयैनम्।

Rakshasa—(*Acting the quivering of the left eye—to himself*) How so! The very first thing is the sight of snake!! (*Aloud*) Priyamvadaka, we feel no interest in snakes, so satisfy him and dismiss.

प्रियंवदकः—तथा। (इति आहितुण्डिकमुपसृत्य) अज्ज, एसो खु दे दंसणकज्जेण अमच्चो पसादं करेदि। ण उण ण

सप्पदंसणेन [आर्य्य एष खलु ते दर्शनकार्य्येण अमात्यः प्रसादं करोति, न पुनः सर्पदर्शनेन]।

Priyamvadaka—So be it (*Approaching the Snake-charmer*) Noble Sir, here, the Minister favours you (with a gift) for your work of exhibition, but not with a look at the snakes.

आहितुण्डिकः—भद्दमुह, विण्णवेहि अमच्चं, ण केवलं अहं सप्पजीवी पाउडकवी क्खु अहम्। ता जइ मे दंसणेण अमच्चो प्रसादं ण करेदि ता एदं पत्तअं वाचेदुत्ति [भद्रमुख, विज्ञापय अमात्यं न केवलमहं सर्पजीवी प्राकृतकविः खल्वहम्। तस्माद् यदि मे दर्शनेन अमात्यः प्रसादं न करोति तत् एतत् पत्रकं वाचयत्विति]।

Snake-charmer—Gentle Sir, inform Minister that I am not a mere exhibiter of snakes. I am really a Prakrita poet ; so if minister will not favour me with a sight, then let him read this sheet.

प्रियंवदकः—(पत्रं गृहीत्वा राक्षसमुपसृत्य) अज्ज, एसो खु अमच्चं विण्णवेदि "ण केवलं अहं सप्पजीवो पाउडकवी क्खु अहम्। ता जइ मे अमच्चो दंसणेण पसादं ण करेदि तदो एदं वि दाव पत्तअं वाचे" दुत्ति [आर्य्य, एष खलु अमात्यं विज्ञापयति "न केवलमहं सर्पजीवो प्राकृतकविः खल्वहम्। तस्माद् यदि मे अमात्यो दर्शनेन प्रसादं न करोति तदा एतदपि तावत् पत्रकं वाचयतु" इति]।

Priyamvadaka—(*Taking the sheet and approaching Rakshasa*) This man tells Minister this—"I am not a mere exhibiter of snakes ; I am really a Prakrita poet ; so if Minister will not favour me with a sight, let him at least read this sheet."

CHARCHA

1. प्रथममेव—This shows that the time was morning. The day opens in-auspiciously for Rakshasa with a sight of snakes.

2. परितोष्य—परि + तुष + णिच् + ल्यप् having satisfied him with gifts.

3 दर्शनकार्येश्च etc.—दृश् + णिच् + ल्युट् भावे दर्शन showing, exhibiting. 'दर्शनरूप' सर्पप्रदर्शनरूप' यत् कार्यं' सर्पं दर्शयसि इति यत् संशयबहुलं कार्यं तेनैव तुष्टः 'अमात्यः प्रसादं करोति' पारितोषिकं ददाति 'न पुनः सर्पदर्शनेन' सर्पास्तु स नैव द्रक्ष्यति।

4. भद्रमुख—भद्रं मुखमस्य having a pleasing countenance etc. Case of address.

5. प्राकृतकविः—प्राकृत is the general name of languages derived from Sanskrit. See काव्यादर्श। प्राकृतेषु कविः, सुप् सुपा।

16. राक्षसः (पत्रं गृहीत्वा वाचयति)—

पाऊण निरवसेसं कुसुमरसं अत्तणो कुसलदाए
जं उग्गिरइ भमरो अण्णाणं कुणइ तं कज्जम् ॥ १६ ॥
[पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया ।
यदुद्गिरति भ्रमरः अन्येषां करोति तत् कार्य्यम् ॥]

(विचिन्त्य स्वगतम्) अये, कुसुमपुरवृत्तान्तज्ञो भवत्-प्रणिधिरिति गाथार्थः। कार्य्यव्यग्रत्वान्मनसः प्रभूतत्वाच्च प्रणिधीनां विस्मृतम्. इदानीं स्मृतिरुपलब्धा। व्यक्तम् आहितुण्डिकच्छद्मना विराधगुप्तेन अनेन भवितव्यम्। (प्रकाशम्) प्रियंवदक, प्रवेशयैनम्। सुकविरेषः श्रोतव्यमस्मात् सुभाषितम्।

Rakshasa—(*Taking up the sheet reads*) That serves the purpose of others what the black-bee disgorges after having drunk through his skill the honey of flowers (Kusuma) till nothing is left. (*Reflecting to himself*) Ha ! the drift of the verse is—"Your emissary that knows the news of Kusuma-

pura". Through distraction of mind from work and because of the largeness of the number of spies, I have forgotten all, only now is memory recovered. This must be Viradhagupta in the guise of a Snake charmer. (*Aloud*) Priyamvadaka show him in ; he is a good poet ; we must listen to some fine sayings from him.

प्रियंवदकः—तहा [तथा]। (इति आहितुण्डिकमुपसृत्य) उपसप्पदु अज्जो [उपसर्पतु आर्यः]।

Priyamvadaka—So be it (*Approaching the Snake charmer*) Let Noble Sir advance

CHARCHA

अन्वयः ॥ भ्रमरः आत्मनः कुशलतया (नैपुण्येन) निरवशेषं (सम्पूर्णं यथा तथा) कुसुमरसं पीत्वा यत् उद्गिरति तत् अन्येषां कार्यं करोति। व्याख्या—स्पष्टम्।

1. कार्यव्यग्र etc.—विशिष्टमग्रमस्य व्यग्रम् keen. कार्येषु व्यग्रम्, सुप्सुपा। तस्य भावः। हेतौ प्रमी।

2. व्यक्तम् etc.—For आहितुण्डिक see *ante*. आहितुण्डिकरूपं छद्म, तेन, or आहितुण्डिक इति छद्म अस्य आहितुण्डिकछद्मा ; तेन। Qual. विराधगुप्तेन।

Remark—The भ्रमर drinks कुसुमरस and gives it out for the formation of honey useful to others : so I a spy, have pumped out news from कुसुमपुर (here कुसुम also refers to कुसुमपुर) and shall narrate them for the purpose (कार्य) of राक्षस।

17. आहितुण्डिकः—(नाट्येन उपसृत्य विलोक्य च स्वगतम्—संस्कृतमाश्रित्य) अयममात्यराक्षसः। स एषः—

वामां बाहुलतां निवेश्य शिथिलं कण्ठे निवृत्तानना
स्कन्धे दक्षिणया बलान्निहितयाप्यङ्के पतन्त्या मुहुः।
गाढालिङ्गनसङ्गपीडितमुखं यस्योद्यमाशङ्किनी
मौर्यस्योरसि नाधुनापि कुरुते वामेतरं श्रीः स्तनम् ॥१२॥

प्रकाशम्) जेदु अमच्चो [जयतु अमात्यः]।

Snake-charmer—(*Acting advance and observing—to himself in Sanskrit*) Here is Minister Rakshasa. He it is in fear of

whose rush, Sri even now does not lie close to Maurya's chest*. (*Aloud*) Let Minister prosper.

राक्षसः (विलोक्य)—अये विराध— इत्यर्द्धोक्ते) ननु प्ररूढश्मश्रुः। प्रियंवदक भुजङ्गैरिदानीं विनोदयितव्यम् तत् विश्रम्यताम् इतः परिजनेन। त्वमपि स्वाधिकारमशून्यं कुरु।

Rakshasa—(*Observing*) Ha! Viradha—(*when half uttered*) with beards grown indeed! Priyamvadaka, we have to enjoy it with snakes, so let attendants go hence and rest; you too do not vacate your post.

प्रियंवदकः—तहा [तथा]। (इति सपरिवारो निष्क्रान्तः)।

Priyamvadaka—So be it. (*Departs with attendants*).

राक्षसः—सखे विराधगुप्त, इदमासनमास्यताम् (विराधगुप्तः नाट्येन उपविष्टः)।

Rakshasa—Friend Viardhagupta, sit down, here is a seat. (*Viradhagupta acts sitting down*).

CHARCHA

1. अये विराध etc.—विराधगुप्त is the name of the spy. See विराधगुप्तेन भवितव्यम् above. 'अर्द्धम् उक्तम् 'अर्द्धोक्तम्' तस्मिन् सति प्ररूढानि श्मश्रूणि दृष्ट्वा प्राह 'प्ररूढानि' प्रजातानि 'श्मश्रूणि' यस्य तथाविधो 'ननु' तादृश एव। स्वाम्यर्थे क्लिश्यता परिहृतमनेन चौरकर्म, अहो दैवम्। ततः आवेगात् कार्यगवाकुल्याच्च सुभाषितश्रवणं विस्मृत्य आह—'भुजङ्गैरिदानीं विनोदयितव्यं' कार्याभियोगात् खिन्नस्य मनसो विनोदः कर्त्तव्यः। तत् तस्मात् 'परिजनेन इतः' गत्वा 'विश्रम्यतां; त्वमपि स्वस्य अधिकारं द्वारदेशं 'अशून्यं कुरु' आत्मोपस्थित्या पूरय; सर्वे यूयमपसरत इत्यर्थः।

2. भुजङ्गै—भुजेन कुटिलगत्या गच्छन्ति इति भुज+गम+खच् कर्त्तरि भुजङ्गाः भुजङ्गमाः by "खच-डिद्वा वक्तव्यः" etc.

N. B.—Obscene; the translation is not literal.

3. ननु प्ररूढ़श्मश्रु etc.—ननु is अवधारणे। "नन्वाक्षेपे परिप्रश्ने प्रत्युक्तावधारणे वाक्यारम्भेऽप्यनुनयामन्त्रणानुज्ञयोरपि" इति हैमः। ढुण्ढि thinks that by uttering विराध the Minister apprehends that he has betrayed the spy to the attendant. So to allay suspicion he exclaims. 'ननु' किन्तु असत्यमेतत [आक्षेपे ननु] यतः अय' 'प्ररूढ़श्मश्रुः' विराधगुप्तस्तु अपश्मश्रुः। तत् तत्त्वत एव कश्चित् आहितुण्डिकोऽयम्। "परिजन प्रति रहस्यगोपनार्थम् अस्योक्तिः"—ढुण्ढि। But such was not the case ; Rakshasa had no hesitation to tell his attendant who the Snake-charmer was. A few lines below in presence of Priyamvadaka Rakshasa says to his friend "सखे विराधगुप्त कथमेतत्"। See Note I above.

4. स्वाधिकारम्—अधिक्रियते व्यापार्यते अस्मिन् इति अधि + कृ + घञ् अधिकरणे अधिकारः post, place of work, *i, e.,* the door.

18. राक्षसः (निर्वर्ण्य)—अये देवपादपद्मोपजीविनः अवस्थेयम्। (इति रोदिति)।

Rakshasa—(*Eyeing close*) Alas ! Such is the plight of a dependant of the lotus-feet of Sire (*weeps*).

विराध—अलममात्य, शोकेन। नातिचिरात् अमात्यः अस्मान् पुरातनीमवस्थाम् आरोपयिष्यति।

Viradha—Away with sorrow, Minister Ere long Minister will raise us to our old status.

राक्षसः—सखे, वर्णय कुसुमपुरवृत्तान्तम्।

Rakshasa—Friend, narrate the news of Kusumapura.

विराध—अमात्य, विस्तीर्णः कुसुमपुरवृत्तान्तः। तत् कुतः प्रभृति वर्णयामि।

Viradha—Minister the story of Kusumpura is long, so from where shall I detail it out ?

राक्षसः—सखे चन्द्रगुप्तस्यैव तावत् नगरप्रवेशात् प्रभृति अस्मत्प्रयुक्तैः तीक्ष्णरसदायिभिः किमनुष्ठितम् इति आदितः श्रोतुमिच्छामि ।

Rakshasa—Friend, I wise to know from the very beginning what has been done by the administerers of poison employed by us, commencing with the entry of Chandragupta into the city.

विराध—एष कथयामि । अस्ति तावत् शकयवनकिरातकाम्बोजपारसीकवाह्लीकप्रभृतिभिः चाणक्यमतिपरिगृहीतैः चन्द्रगुप्तपर्वतेश्वरबलैः उदधिभिरिव प्रलयोच्चलितसलिलैः समन्तात् उपरुद्धं कुसुमपुरम् ।

Viradha—Here I detail. The fact is—Kusumapura was besieged on all sides by the forces of Chandragupta and Parvatesvara led by the counsels of Chanakya—by Sakas, Yavanas, Kiratas, Kambojas, Parasikas, Vahlikas and others as by the seas with their waters overflown at the time of universal destruction.

CHARCHA

1. निर्वर्ण्य etc.—निर् + वर्ण + णिच् + ल्यप् = निर्वर्ण्य = निरूप्य । For देवपाद etc. see para 9. अवस्था refers to absence of decoration etc. Viradhagupta too like Rakshasa, had renounced decorations (परित्यक्तोचितसंस्कारः para 12, प्ररूढश्मश्रुः para 17). His unkempt appearance excited pity and the Minister wept.

2. नातिचिरात्—If compounded, say नञर्थेन नशब्देन सुप सुपा ।

3. पुरातनीम्—पुरा भवा इति पुरा + ट्यु, + ङीप् स्त्रियाम् पुरातनी old. तुट् comes in by "सायंचिर—ट्युट्युलौ तुट् च" ।

4. विस्तीर्णः etc.— वि + स्तॄ + क्त कर्मणि of vast expanse. कृतः has

पञ्चम्यास्तसिः, the पञ्चमी being due to प्रभृति। Examples are numerous in the book. Cf. पूर्वद्वारात् प्रभृति, para 23 below etc. From outside, cf,—"कार्त्तिक्याः प्रभृति" "शैशवात् प्रभृति पोषिताम्"।

5. अस्ति तावत्—अस्ति is an अव्यय in such cases. Cf. "अस्ति तावत् अहममात्येण—", *ante.*, "अस्ति तावत् अहममात्येन—", *supra.* ढुण्ढि takes it as अस + लट् तिप् the nom. being the sense of the वाक्य (वाक्यार्थ) from शकयवन etc. to कुसुमपुरम् (उपरुद्धमस्ति)।

6. शकयवन etc.—शक is believed to be the Scythians who had established themselves to the North Western Frontier of India. Our शकाब्द, which commenced in 78 A. D., is derived from the शक kings यवन is vague. Some take them as the Greeks. Kalidasa in Raghu, describes the damsels of Persia as यवनी। Their place also is at the North Western Frontier. किरातs were certain dwellers of the Himalayas. These "are stated by Mr. A. Barooah to have been inhabitants of the hilly tracts, just below the Himalaya near Kumaon and Nepal"—*Telang*. कम्बोज is to the west of the किरातs. काम्बोजाः अभिजनः एषाम् इति कम्बोज + अण् काम्बोजाः by "सिन्धुतक्षशिलादिभ्यः अणञौ'—कम्बोज is of the सिन्ध्वादि class. पारसीकs are inhabitants of Persia. वाह्लीकs are inhabitants of north Punjab, not of Bactria as Prof. Wilson suggests (See our Intro. to Sakuntala). The list here is not of *kings* but of races or tribes. This is inferred from किरात and काम्बोज। शक, यवन, पारसीक and वाह्लीक are ambiguous. Thus शकानां निवासो जनपदः शकाः। शकाना (जनपदस्य) राजा इति शक + अण् शकः the अण disappearing by "कम्बोजादिभ्यो लुग्वचनं चोलाद्यर्थम्"। यवनानां निवासो जनपदः यवनाः। यवनानां (जनपदस्य) राजा इति यवन + अञ् यवनः, the अञ disappearing as above. पारसीकाना निवासो जनपदः पारसीकाः। पारसीकानां राजा इति पारसीक + अञ् पारसीकः। वाह्लीकानां निवासो जनपदः वाह्लीकाः। तेषां राजा इति वाह्लीक + अञ् वाह्लीकः। Hence शक, यवन, पारसीक and वाह्लीक may stand either for the king or for the tribe; but (supposing किरात to be the name of a country also

like शक यवन etc.) किरातानां राजा इति किरात + अञ् कैरातः not किरातः। काम्बोजानां राजा इति काम्बोज + अञ् काम्बोजः not काम्बोजः by "काम्बोजाल्लुक्"। Hence किरात and काम्बोज in the list are *tribes* not *kings*. The rest too therefore refer to *tribes* not *kings*.

7. प्रलयोच्चलित etc.—प्रलय deluge, universal destruction. प्रलये उच्चलितम् सुप् सुपा। तादृशं सलिलम् एषाम् etc. Qual. उदधिभिः।

19. **राक्षसः - (शस्त्रमाकृष्य ससम्भ्रमम्) अयि मयि स्थिते कः कुसुमपुरम् उपरोत्स्यति ? प्रवीरक, प्रवीरक, क्षिप्रमिदानीम्—**

प्राकारं परितः शरासनधरैः क्षिप्रं परिक्रम्यतां
द्वारेषु द्विरदैः प्रतिद्विपघटाभेदक्षमैः स्थीयताम्।
त्यक्त्वा मृत्युभयं प्रहर्त्तुमनसः शत्रोर्बले दुर्बले
ते निर्यान्तु मया सहैकमनसो येषामभीष्टं यशः॥ १२॥

Rakshasa (*Drawing his sword in haste*)—Well, I living, who will besiege Kusumapura ? Praviraka, Praviraka, now then quick—Let archers rapidly patrol round the wall ; let tuskers capable of dispersing the array of enemy-elephants take their stand at the gates ; let those to whom fame is precious, giving up the fear of death, sally on with me with a view to strike with one mind at the enfeebled forces of the enemy.

CHARCHA

1. उपरोत्स्यति—उप + रुध् + लृट् स्यति will besiege.

2. प्रवीरक—This is the name of some attendant who was serving Rakshasa during the siege.

3. अन्वयः॥ शरासनधरैः प्राकारं परितः क्षिप्रं परिक्रम्यताम्। प्रतिद्विपघटाभेदक्षमैः द्विरदैः द्वारेषु स्थीयताम्। येषां यशः अभीष्टं ते मृत्युभयं त्यक्त्वा दुर्बले शत्रोर्बले एकमनसः प्रहर्त्तुमनसः (सन्तः) मया सह निर्यान्तु। व्याख्या—'शरासन-

धरैः' धनुर्धरैः योद्धृभिः 'प्राकारं परितः' प्राचीरस्य समन्तात् 'क्षिप्रं' द्रुतपदं परिक्रम्यतां' परिभ्रम्यताम्। तथा परिक्रममाणास्ते शत्रुं दूरस्थमेव बाणविद्धं कृत्वा वारयन्तु इत्याशयः। 'प्रतिपक्षाः' ये 'द्विपाः' गजाः 'तेषां' घटायाः' संघातस्य भेदे' विघटने 'क्षमैः' समर्थैः द्विरदैः' अस्मदीयैर्गजैः 'द्वारेषु' तोरणेषु 'स्थीयताम्'। तत्र स्थित्वा बाणैरनिवारितस्य रिपोः गजानां द्वारं प्रति सम्पातं रुन्धन्तु इति भावः। 'येषां' वीराणां यशः अभीष्टं प्रियं 'ते मृत्युभयं त्यक्त्वा दुर्बले' बाणप्रहारैः गजसंमर्द्दैश्च क्षीणे 'शत्रोः बले' सैन्ये 'एकमनसः' एकचित्ताः भूत्वा 'प्रहर्त्तुमनसः' जिघांसवः सन्तः युगपत्प्रहारोद्यताः सन्त इत्यर्थः 'मया सह निर्यान्तु' वहिरागच्छन्तु। शरैर्निचिताङ्गाः गजैर्विदलिताः स्वल्पावशिष्टप्राणाः शत्रवः मया निश्चाय खड्गेन हन्यन्ते कुतो निरोध इति भावः। शार्दूलविक्रीड़ितं वृत्तम्।

4. प्राकारम्—प्रक्रियते इति प्र+कृ+घञ् कर्मणि प्राकारः wall or प्रकारः manner, by "घादकारयोः कृविते"। द्वितीया owing to परितः।

5. शरासनधरैः—शराः अस्यन्ते एभिः इति शर+अस+ल्युट् करणे शरासनानि। तेषां धराः etc. "कर्मण्यण्" would give शरासनधाराः।

6. क्षिप्रम्—This is not a tautology, though another क्षिप्रम् precedes and is connected with the verse. The first क्षिप्रम् refers to quickness in the execution of the command given to Praviraka, and the second to the rapidity of परिक्रमणक्रिया। Go rapidly round, and that instatnly. उभयोः क्रियाविशेषणत्वेऽपि भिन्नविषयत्वात् न पुनरुक्तिः।

7. प्रतिद्विप etc.—घटनम् इति घट+अङ् भावे घटा array. Now see व्याख्या। We take the derivative meaning of घटा here, because with the technical meaning, namely a *body of elephants*, द्विपघटा becomes apperantly tautologous. or Used for emphasis etc. "घटा घटनगोष्ठीभघटनासु च योषिति" इति मेदिनी।

8. प्रहर्त्तुमनसः—प्रहर्त्तुम् मनः एषाम्। "तुम्काममनसोरपि" इति मकारलोपः।

9. दुर्बले—दुःस्थितानि बलानि अस्य etc. The army was not originally दुर्बल but became दुर्बल through the onslaught of archers and elephants, and hence afforded the right moment for a sally. ढुण्ढि thinks this was merely to encourage the men that were to go out, the enemy were really strong.

10. एकमनसः—Striking with *one* mind means *simultaneous* striking wh'ch offers the best chance to disperse the besiegers.

11. येषामभीष्टम्—आभ + इष् + क्त + कर्मणि वर्त्तमाने, desired. Being गत्यर्थं the root takes क्त वर्त्तमाने by "मतिबुद्धिपूजार्थेभ्यश्च" and then "क्तस्य च वर्त्तमाने" gives षष्ठी in येषाम् ।

20, विराध—अमात्य, अलमावेगेन । वृत्तमिदं वर्ण्यते ।

Viradha—Minister, away with agitation ; it is the past being described.

राक्षसः (निःश्वस्य)—कष्टं वृत्तमिदम् । मया पुनर्ज्ञातं स एवायं काल इति । (शस्त्रमुत्सृज्य) हा देव नन्द, स्मरामि ते राक्षसं प्रति प्रसादातिशयम् । त्वमत्र संग्रामकाले—

यत्रैषा मेघनीला चरति गजघटा राक्षसस्तत्र यायाद्
एतत् पारिप्लवाम्भःप्लुति तुरगबलं वार्यतां राक्षसेन ।
पत्तीनां राक्षसोऽन्तं नयतु बलमिति प्रेषयन् मह्यमाज्ञा-
मज्ञासीः प्रीतियोगात् स्थितमिव नगरे राक्षसानां सहस्रम् ॥१४

ततस्ततः ।

Rakshasa—(*Sighing*) How hard ! This is past !! I thought, however, this was that very time. (*Laying dawn the weapon*) Alas ! Sire Nanda, Rakshasa remembers your favours. At the time of his fight sending out orders to me, such as "Rakshasa should rush where this body of elephants blue like cloud is marching", "let this force of cavarly bounding like rushing waters be checked by Rakshasa", "let Rakshasa drive this force of infantry to destruction", you, through affection, thought as if a thousand of Rakshasas were stationed in this city. Next, what next ?

CHARCHA

1. त्वमत्र संग्रामकाले—This shows that Nanda was alive during the siege (See *Intro*).

2. अन्वयः॥ अत्र संग्रामकाले त्वं "यत्र एषा मेघनीला गजघटा चरति तत्र राक्षसो यायात्", "पारिप्लवाम्भःप्लुति एतत् तुरगबलं राक्षसेन वार्यताम्", "पत्तीनां बलं राक्षसः अन्तं नयतु" इति मह्यम् आज्ञां प्रेषयन् प्रीतियोगात् नगरं राक्षसानां सहस्रं स्थितम् अज्ञासीः इव। व्याख्या—'अत्र संग्रामकाले' अस्मिन् युद्धसमये 'त्वं यत्र एषा' दृश्यमाना 'मेघनीला' अभ्रश्यामा 'गजघटा' करिसंहतिः 'चरति' धावति 'तत्र राक्षसो यायात्' नान्यः कश्चिदलम् एतार्दै। 'पारिप्लव' चञ्चलं वन्धादिभङ्गात् द्रुतं प्रसरत् यत् 'अम्भः' जलं तस्य 'प्लुतिः' उत्प्लवनमिव प्लुतिरस्य तादृशम् 'एतत्' दृश्यमानं 'तुरगबलम्' अश्वसैन्यं 'राक्षसेन वार्यताम्' रुध्यताम्। स एव अस्मिन् क्षमो नान्यः। 'पत्तीनां' पदातीनां 'बलं' दृश्यमानं सैन्यं राक्षसः अन्तं नयतु' क्षयं गमयतु 'इति' अनेन प्रकारेण 'मह्यम् आज्ञां प्रेरयन् प्रेषयन्' प्रीतियोगात्' स्नेहवशात् [हेतौ प्रमी]; 'नगरं' कुसुमपुरे 'राक्षसानां सहस्रं स्थितं' युद्धाय सन्नद्धं 'अज्ञासीरिव' अबुद्धा इव। स्रग्धरा वृत्तम्।

3. गजघटा—For घटा see प्रतिद्विपघटा para 19.

4. पारिप्लव etc.—See व्याख्या। ढुण्ढि takes the चांचल्य as due to the breeze at the time.

5. पत्तीनाम्—पद्यते इति पद + क्तिच् or औणादिकक्ति कर्त्तरि पत्तिः (masculine) infantry. "पदाति पत्ति पदग पादातिक पदाजयः" इत्यमरः। Three divisions of the army are here mentioned—हस्तिन्, अश्व पदाति। The fourth, रथ, is ommited, because it had come into disuse in those days. The division of हस्तिन् again has become absolute at the present time. The drift of the sloka is that Rakshasa who was an expert leader in all the divisions of the army and Nanda was not at ease unless these were personally led by Rakshasa. The technical meaning of पत्ति, namely "एकैकेकरथत्र्यश्वा: पत्तिः पञ्चपदातयः", does not suit the sense here, because it omits the separate mention of the infantry and introduces elephants and cavarly twice.

6. अज्ञासीः etc.—It was not possible for one man to lead all at the same time, yet Nanda required Rakshasa to do it. This

was due to his great esteem for Rakshasa (प्रीतियोगात्) which led them to think as if there were many Rakshasas in the city.

7. ततस्ततः—This is omitted by ढुण्डि। But seems necessary to take off the interruption of the narrative.

21. विराध—ततः समन्तादुपरुद्धं कुसुमपुरम् अवलोक्य, बहुदिवसप्रवृत्तम् अतिमहत् उपरोधवैशसम् उपरि पौराणां परिवर्तमानम् असहमाने, तस्यामप्यवस्थायां पौरजनापेक्षया सुरङ्गामेत्य अपक्रान्ते तपोवनाय देवे सर्वार्थसिद्धौ, स्वामिविरहात् प्रशिथिलीकृतप्रयत्नेषु युष्मद्बलेषु, जयघोषणाव्याघातादिसाहसानुमितेषु अन्तर्नगरवासिषु पुनरपि नन्दराज्यप्रत्यानयनाय सुरङ्गया बहिरपगतेषु युष्मासु, चन्द्रगुप्तनिधनाय युष्मत् प्रयुक्तया विषकन्यया घातिते तपस्विनि सर्वतेश्वरे—

Viradha—Next, Sire Sravarthasiddhi seeing Kusumapura besieged all round, even in those circumstances having left for the hermitage by reaching a tunnel, out of regard for the citizens, unable as he was to stand the further continuance over them of the very great hardships of the siege which had already continued for many days ; your forces standing with efforts greatly relaxed owing to the absence of their master ; you, with the (minds of the) residents within the city guessed from such darings as obstruction to the proclamation of (Chandragupta's) victory, having gone out by the tunnel for the recovery of the kingdom of Nanda ; poor Parvatesvara having been killed with the poison-girl employed by you for the destruction of Chandragupta ;

ततः इति। मृते नन्दे सर्वार्थसिद्धिं राजानं कृत्वा अयुध्यत भवान् "ततः कुसुमपुरं समन्तात्' सर्वतः 'उपरुद्धम् अवलोक्य, पौराणामुपरि बहुदिवसप्रवृत्त" दीर्घकालव्यापी

'अतिमहत्' महाघोरम् 'उपरोधस्य' निरोधस्य "वैशसम्' क्रूरताम् 'असहमाने' असहमाने अनिच्छति 'देवे सर्वार्थसिद्धौ तस्यामपि अवस्थायां' रक्षके राजान्तरे असति अपि 'पौरजनेषु' या 'अपेक्षा' आदरः, क्लेशस्तेषां मा भूत् इत्येवंरूपः तया, [हेतौ तृतीया] सुरङ्गां' कञ्चित् बिलमार्गम् 'एत्य तपोवनाय अपक्रान्ते' अपसृते सति। मयि गते राक्षसश्चन्द्रगुप्तेन सन्दधाति पौराणाञ्च उपरोधयातना शाम्यति इति मत्वा राजनि गते सति, राजा नो नास्ति इति वार्त्ता सूच्यमाना न सैन्येषु, ततो 'युष्मद्बलेषु स्वामिविरहात् प्रशिथिलीकृतप्रयत्नेषु' सत्सु नगरं भवान् शत्रुवशमकार्षीत्। ततश्चाणक्यो नगरे मौर्यस्य जयमघोषयत्, किन्तु पौरैः तत्र बाधा दत्ता, अन्यच्च तत्तत् राज्ञ. अप्रियमनुष्ठितम्। एवम् 'अन्तर्नगरवासिषु' पुराभ्यन्तरवासिषु 'जयघोषणाव्याघातादिभिः' साहसैः हठकर्मभिः 'अनुमितेषु' ज्ञातेषु नन्दानुरक्ता एते इति विदितेषु सत्सु प्रोत्साहितोऽभूत् भवान्। ततः एभिः पौरैः सहायैः चन्द्रगुप्तं निहत्य 'पुनरपि नन्दराज्यप्रत्यानयनाय सुरङ्गया बहिः अपगतेषु युष्मासु' प्रागुपदिष्टो जीवसिद्धिः चन्द्रगुप्ताय विषकन्यां प्राहिणोत् किन्तु चाणक्यस्य नीत्या 'चन्द्रगुप्तनिधनाय युष्मत्प्रयुक्तया दुर्लक्षणया विषयुक्तया च विषकन्यया तपस्विनि पर्वतेश्वरे घातिते' सति—

CHARCHA

1. बहुदिवस &c.—बहुदिवसान् व्याप्य प्रवृत्तम्। अत्यन्तसंयोगे द्वितीया। रतत्।—See व्याख्या।

2. उपरोध etc.—उप + रुध + घञ् भावे उपरोधः siege. विशस is क्रूर। तस्य भाव इति विशस + अण् वैशसम् cruelty, hardship, उपरोधस्य वैशसम् etc.

3. तस्यामपि—सर्वार्थसिद्धि knew that there was no other living member of Nanda's race and the empire would go without a king if left. Even in such circumstances he left (for reasons see next).

4. पौरजनापेक्षया—पौरजनेषु अपेक्षा। हेतौ तृतीया। Out of regard for the citizens. He could not bear to see them suffer. He thought if he left Rakshasa would capitulate and the citizens would be relieved of their sufferings.

5. तपोवनाय—तपोवनं गन्तुम् इति कर्मणि ४र्थी by "क्रियार्थोपपदस्य च कर्मणि स्थानिनः" ।

6. सर्वार्थसिद्धौ—सर्वार्थसिद्धि was a ज्ञाति of Nanda, an old man at the time. When Nanda died, Rakshasa set him up as king and continued the defence of the city (See *Intro*).

7. जयघोषणा ect.—सहस् is बल, हट etc. सहसा कृतम् इति सहस्+अण् साहसम् daring. Or it may be derived from सहसा which is an अव्यय meaning the same. Cf.—"व्याघातो जयघोषणादिषु बलादस्मद्बलानां कृतः"—Act. III, Sl. 26.

22. राक्षसः—सखे पश्य आश्चर्यम्—

कर्णेनेव विषाङ्गनैकपुरुषव्यापादिनी रक्षिता
हन्तुं शक्तिरिवार्जुनं बलवती या चन्द्रगुप्तं मया ।
सा विष्णोरिव विष्णुगुप्तहतकस्यात्यन्तिकश्रेयसे
हैडिम्बेयमिवेत्य पर्वतनृपं तद्बध्यमेवावधीत् ॥ १५ ॥

Rakshasa—Friend, note the marvel—The potent poison-girl, the killer of a single individual, that by me was reserved to kill Chandragupta, like the javelin by Karna to kill Arjuna, did, for the lasting benefit of cursed Vishnugupta, as of Vishnu, reach and kill king Parvataka like Hidimba's son that was but his own victim.

विराध—अमात्य, दैवस्यात्र कामचारः, किं क्रियताम् ?

Viradha—Minister, it is Fate's freak in the matter. What could be done ?

राक्षसः—ततस्ततः ।

Rakshasa—Next, what next ?

अन्वय ॥ या बलवती एकपुरुषव्यापादिनी विषाङ्गना शक्तिरिव कर्णेन अर्जुनमिव चन्द्रगुप्तं हन्तुं मया रक्षिता, सा विष्णोरिव विष्णुगुप्तहतकस्य आत्यन्तिकश्रेयसे तद्बध्यमेव हैडिम्बेयमिव पर्वतनृपम् एत्य अवधीत् । व्याख्या—'या बलवती' प्रबला अमोघा इत्यर्थः

'एकम्' एकमेव 'पुरुषं' व्यापादयति' हन्ति या तादृशी 'विषाङ्गना' विषतुल्या कन्या 'शक्तिरिव' इन्द्रदत्ता एकघ्नी इव 'कर्णेन' पृथायाः कानीनेन पुत्रेण अर्जुनमिव चन्द्रगुप्तं हन्तुं मया रचिता' स्थापिता 'सा विष्णोरिव विष्णुगुप्तहतकस्य' चाणक्यहतकस्य 'आत्यन्तिकं' सार्वत्रिकं सार्वकालिकञ्च यत् 'श्रेयः' मङ्गलं तस्मै रक्ष्यं रक्षित्वा वध्यस्य हत्वा सार्वत्रिकं मङ्गलं कर्तुं' तस्य वध्यमेव' यस्य वधस्तस्य इष्टः तमेव "हैडिम्बेयमिव' हिडिम्बासुतं घटोत्कचमिव पर्वतनृपं' पर्वतकम् 'एत्य' प्राप्य 'अवधीत्' जघान। न केवलं चन्द्रगुप्तमहत्वा चाणक्यस्य नापकृतं तथा, अपि च चाणक्यस्य वध्यं पर्वतकं हत्वा तस्यैव कार्यं कृतम् इत्यात्यन्तिकं श्रेयश्चाणक्यस्य। हन्तव्यो मच्छत्रुश्चाणक्यस्य प्रीतिपात्रं चन्द्रगुप्तः, हतस्तु मन्मित्रं चाणक्यस्य शत्रुः पर्वतक इति 'पश्य आश्चर्यम्'। शार्दूलविक्रीडितं वृत्तम्।

CHARCHA

1. पश्य—दर्शन here means ज्ञानमात्र। There is nothing before the eyes to see. Refers to story given in the verse.

2. एकपुरुष etc.—एकः पुरुषः। तं व्यापादयति इति एकपुरुष + वि + आ + पद + णिच् + णिनि कर्तरि साधुकारिणि आवश्यके वा। Qual. विषाङ्गना and शक्तिः।

3. शक्तिः बलवती—The बल was in एकपुरुषव्यापादन। It was powerless after killing its first victim.

4. विष्णोरिव—विष्णु is कृष्ण who was the चाणक्य in the matter of the भारतयुद्ध of which the fall of घटोत्कच is an incident.

5. विष्णुगुप्त etc.—विष्णुगुप्त was a name of चाणक्य। हत एव हतकः, स्वार्थेकः। विष्णुगुप्तश्चासौ हतकश्च etc. कुत्सितानि कुत्सनैः इति समासः।

6. आत्यन्तिक etc.—अत्यन्त is नित्य permanent; or परम superme. अत्यन्ते भवम् इति ठञ् अध्यात्मादि। तादृशं श्रेयः। तस्मै; तत्कर्तुमित्यर्थः। "क्रियार्थोपपदस्य——" इति कर्मणि ४र्थी।

7. हैडिम्बेयम्—हिडिम्बा was a राक्षसी whom भीम married, the issue being घटोत्कच। हिडिम्बायाः अपत्यं पुमान् इति हिडिम्बा + ढक्।

8. तद्वध्यम्—तेन वध्यः or तस्य वध्यः etc. पर्वतक was a claimant to half of चन्द्रगुप्त's kingdom as price of help rendered during the siege. चाणक्य was therfore anxious to get rid of him by strata-

gem. Thus पर्वतनृप was विष्णुगुप्त's वध्य। हैडिम्बेय was a Rakshasa not very favourably disposed towards the आर्य्यs ; he was therefore वध्य of विष्णु।

9. *Remark*—The simile is a happy one. The points are —(1) कर्ण and राक्षस ; (2) अर्जुन and चन्द्रगुप्त (कर्ण's enemy is अर्जुन, राक्षस's enemy being चन्द्रगुप्त) ; (3) विषाङ्गना and शक्ति (both बलवती ; both एकपुरुषव्यापादिनी, both set apart for a special purpose *viz.*, to kill the enemy) ; (4) विष्णु and विष्णुगुप्त (both profound politicians and directing the struggle) ; (5) हैडिम्बेय and पर्वतनृप (both called in for help by the politicians at a crisis, but both marked out as victims of the very politician whom they were helping).

10. कामचारः—चर + घञ् भावे चारः movement, action. कामेन चारः, सुप् सुपा।

23. विराध—ततः पितृवधत्रासात् अपक्रान्ते कुमारे मलयकेतौ, विश्वासिते पर्वतकभ्रातरि वैरोचके, प्रकाशिते च चन्द्रगुप्तस्य नन्दभवनप्रवेशे, चाणक्यहतकेन आहूय अभिहिताः सर्व एव कुसुमपुरनिवासिनः सूत्रधाराः यथा—"सांवत्सरिकादेशात् अर्द्धरात्रसमये चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यति, ततः पूर्वद्वारात् प्रभृति संस्क्रियतां राजभवनम्" इति। ततः सूत्रधारैरभिहितम्—"आर्य्य, प्रथममेव देवस्य चन्द्रगुप्तस्य नन्दभवनप्रवेशम् उपलभ्य सूत्रधारेण दारुवर्मणा कनकतोरणन्यासादिभिः संस्कारविशेषैः संस्कृतं प्रथमराजभवनद्वारम् अस्माभिरिदानीम् अभ्यन्तरे संस्कारः आधेयः इति। ततश्चाणक्यबटुना अनादिष्टेनैव सूत्रधारेण दारुवर्मणा संस्कृतं राजभवनद्वारम् इति परितुष्टेनेव सुचिरं दारुवर्मणो दाक्ष्यं प्रशस्य

अभिहितम्—'अचिरादस्य दाक्ष्यस्य अनुरूपं फलम् अधिगमिष्यसि दारुवर्मन्"।

Viradha—Next, Prince Malayaketu having seceded through fright from the murder of his father; Vairochaka the brother of Parvataka, having been lured into confidence; and Chandragupta's intended entry into the palace of Nanda having been made known; all carpenters living at Kusumapura were summoned by cursed Chanakya and informed thus—"As under instruction from the astrologers Chandragupta's entry into the palace of Nanda comes off at mid-night so let the palace be decorated commencing with the eastern, gate." It was then remarked by the carpenters—"Noble Sir the first gate of the palace is already decorated by the carpenter Daruvarman by placing golden gateways and the like; he having previously known of Sire Chandragupta's entry into the palace of Nanda. Decorations have now to be put up by us in the interior." Then the brat Chanakya, as if pleased that the palace gate had been decorated by the carpenter Darurarman even before ordered, long belauding the alacrity of Daruvarman, said this "Daruvarman, you will ere long get the reward suiting this keenness."

CHARCHA

1. पितृवध etc.—See त्रासयित्वा अपवाहितो भागुरायणेन etc. Act I.

2. विश्वासिते etc.—Parvataka's brother Vairochaka also was in the camp. His suspicions were allayed by Chanakya who represented to him that it was Rakshasa who had killed Parvataka, and that the promised hafe-share should be made over to him, now that Malayaketu had seceded.

3. सांवित्सरिक etc.—संवत्सरं कथयन्ति बोधयन्ति वा इति संवत्सर + ठञ् इति सांवत्सरिकाः astrologers by "कालात् ठञ्"। सांवित्सरिक is an ordinary attributive for an astrologer, the पारिभाषिक (technical)

word being संवत्सर। Thus "सांवत्सरो ज्योतिषिको दैवज्ञगणकावपि। स्युः मौहूर्तिक मौहूर्त ज्ञानि कार्त्तान्तिका अपि" इत्यमरः।

4. अर्द्धरात्र etc.—अर्द्धं रात्रेः इति अर्द्ध रात्र + अच्समासान्त अर्द्धरात्रः midnight. एकदेशितत्—। स एवसमय: etc. अच् is by 'अहः सर्वैकदेशसंख्यात-पुण्याच्च रात्रेः" ; masc. by "रात्राह्नाहाः पुंसि"। कालाधिकरणे ७मी।

5. पूर्वद्वारात्—It is considered auspicious to enter by the eastern gate. प्रभृतियोगे ५मी। See नगरप्रवेशात प्रभृति, para 10 above.

6. कनकतोरण etc.—तोरण is वहिर्द्वार। कनकस्य तोरणम्। तस्य न्यासः। स आदिर्येषाम् etc.

7. प्रथम etc.—प्रथम is पूर्व; hence प्रथमद्वार is the same as पूर्वद्वार the eastern gate.

8. संस्कार etc.—संस्काराणां (deriv. *ante.*) विशेषाः special decorations. Cf. Act III. Sl. 2.

9. आधेयः etc.—आ + धा + यत् कर्मणि has to be applied.

10. चाणक्य etc.—वटु is a ब्राह्मण boy, as in "वटुपरिषदं पुण्यश्रीकः श्रियैव सभाजयन्".—uttar ; "वटुभिरुपहतानां वर्हिषांकूटरीतत" etc Here it is a term of reproach, because applied to an adult. चाणक्यश्चासौ वटुश्च। "कुत्सितानि कुत्सनैः" इति समासः। For a deprecatory sense of वटु, cf.—पश्यत वटोः क्षत्रियावष्टम्भस्य गर्जितानि" spoken by Parasurama of शतानन्द।

11. परितुष्टेनेव—As if pleased really not pleased. This extra zeal of Daruvarmam roused चाणक्य's suspicions, but he dissimulated.

12 फलमधिगमिष्यसि—चाणक्य felt sure that there was treachery in it, and he uttered the apparently plain words "You will reap the reward", but really he meant "You will feel the consequences" of your treachery. The consequences will appear below.

24. राक्षसः (सोद्वेगम्)—सखे कुतश्चाणक्यवटोः परितोषः ? अफलम् अनिष्टफलं वा दारुवर्मणः प्रयत्नमवगच्छामि,

यदनेन बुद्धिमोहात् अथवा राजभक्तिप्रकर्षात् नियोगकालम् अप्रतीक्षमाणेन जनितः चाणक्यवटोश्चेतसि बलवान् विकल्पः । ततस्ततः ?

Rakshasa—(*With anxiety*) Friend, whence could satisfaction come to the brat Chanakya. Methinks Daruvarman's efforts were fruitless or bore bitter (lit, unwelcome) fruits, as through delusion or excess of loyalty, strong suspicion had been raised by him in the mind of the brat Chanakya by not biding the time for the appointment. Next what next ?

विराधः—ततश्चाणक्यहतकेन अनुकूललग्नवशात् अर्द्धरात्र-समये चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यति इति शिल्पिनः पौराश्च गृहीतार्थान् कृत्वा तस्मिन्नेव क्षणे पर्वतेश्वरभ्रातरं वैरोचकम् एकासने चन्द्रगुप्तेन सह उपवेश्य कृतः पृथ्वीराज्य-विभागः ।

Viradha—Now, by the accursed Chanakya, who made the artisans and citizens understand that in subservience to the auspicious moment, Chandragupta's entry into the palace of Nanda will come off at the time of mid-night, that very moment (mid-night) a division of the world-empire was made by making Parvataka's brother Vairochaka sit on the same seat with Chandragupta.

CHARCHA

1 अफलम—अविद्यमानं फलमस्मिन् । Qual. प्रयत्नम ।

2. अनिष्ट etc.—न इष्टम् undesired dire. अनिष्टं फलमस्य of dire consequences. Why अफलम् अनिष्टफलम् वा ? The answer follows —'यत' यस्मात, 'बुद्धिमोहात' मतिभ्रंशात 'अथवा राजनि' नन्दे यो 'भक्तिप्रकर्षः' अनुरागातिशयः तस्मात 'नियोगस्य' आदेशस्य 'कालम अप्रतीक्षमाणेन' अमानयता 'अनेन'

दारुवर्मणा 'चाणक्यवटोरस्ति बलवान् विकल्पः' सन्देहः 'जनितः' । So Chanakya will take measures.

3. अनुकूल etc.—लग + क्त कर्त्तरि लग्न that which has touched (the horizon), *i. e.*, the constellation then rising. अनुकूलं लग्नम् । तस्य वशम् आयत्तता through the influence of, *i. e.*, in deference to the favourable moment.

4. गृहीतार्थान्—गृहीतः अर्थः विषयः यैः etc. informed of the matter, who have understood the matter.

25. राक्षसः—किं वा अतिसृष्टः पर्वतकभ्रात्रे वैरोचकाय पूर्वप्रतिश्रुतः राज्यार्द्धविभागः ।

Rakshasa—Did he really relinquish unto Parvataka's brother Vairochaka the previously promised half share of the kingdom ?

विराधः—अथ किम् ।

Viradha—What else (yes) ?

राक्षसः (स्वगतम्)—नियतम् अतिधूर्त्तेन चाणक्यवटुना तस्यापि तपस्विनः कमपि उपांशुवधमाकलय्य पर्वतेश्वरविनाशेन जनितमयशः प्रमाष्टुम् एषा लोकप्रसिद्धिरुपचिता । (प्रकाशम्) ततस्ततः ?

Rakshasa—(*To himself*) Surely after having planned some sort of secret murder for that poor fellow too this publicity in the world has been secured by that very wily brat Chanakya to wipe out the infamy caused by the murder of Parvataka. (*Aloud*) Next, what next.

CHARCHA

1. अतिसृष्टः—अति + सृज + क्त कर्मणि अतिसृष्टः meaning दत्तः ।

2. राज्यार्द्ध etc.—अर्द्ध is half. विभाज्यते इति विभागः share ; कर्मणि

षष् । राज्यस्य अर्द्धम्, इतत् । सदैव विभागः—। Here एकदेशिसमास would give अर्द्धराज्यम् by "अर्द्धं नपुंसकम्", because एकदेशिसमास bars षष्ठी-तत्पुरुष । This is after the सूत्रकार (पाणिनि) । But the भाष्यकार rejects the whole of the एकदेशिप्रकरण, hence इतत— is available. 'यथोत्तरं मुनीनां प्रामाण्यम्" । अर्द्धराज्य presents no difficulty to him because it may be treated as a कर्मधारय ।

3. नियतम्—निश्चितम्, refers to the whole वाक्यार्थ following.

4. उपांशुवधम्—उपांशु, is an अव्यय meaning विजने secretly or secret. उपांशु वधः सुपसुपा । Obj. of आकलय्य । Also cp "अपीदं दुर्योधनेन उपांशुविहितं कृतं स्यात्" and "अस्य त्वेकं उपांशुव्रतम्—Mah.

5. आकलय्य—आ + कल + णिच् स्वार्थे + ल्यप् having devised.

6. लोकप्रसिद्धिः—प्र + सिध + क्तिन् भावे प्रसिद्धिः publicity. लोके प्रसिद्धिः publicity in the world , सुप् सुपा ।

7. उपचिता—उप + चि + क्त + कर्मणि collected, secured. The idea is that the partition was thus publicly made to let people understand that चाणक्य had no motive to kill Parvataka, because the thought of cheating him out of his share of the kingdom had never occured to him ; or, he would not have so readily parted with it now. Rakshasa does not know yet that rumour makes Rakshasa himself the murderer.

26. **विराधः—ततः प्रथममेव प्रकाशिते रात्रौ चन्द्रगुप्तस्य नन्दभवनप्रवेशे, कृताभिषेके किल वैरोचके विमलमुक्ता-मणिपरिक्षेपविरचितचित्रपटमयवारवाणप्रच्छादितशरीरे, मणिमयमुकुटनिदिड़नियमितरुचिरतरमौलौ, सुरभिकुसुमदामवैकक्षकावभासितविपुलवक्षःस्थले, परिचिततमैरपि अनभिज्ञायमानाकृतौ, चाणक्यहतकादेशात् चन्द्रगुप्तोपवाह्यां चन्द्रलेखां नाम गजवशाम् आरुह्य चन्द्रगुप्तानुयायिना राजलोकेन अनुगम्यमाने, देवस्य नन्दस्य भवनं प्रविशति वैरोचके, युष्मत्**

प्रयुक्तेन दारुवर्मणा सूत्रधारेण चन्द्रगुप्तोऽयमिति मत्वा तस्योपरि पातनाय सज्जीकृतं यन्त्रतोरणम्। अत्रान्तरे बहिर्निगृहीतवाहनेषु स्थितेषु चन्द्रगुप्तानुयायिषु नृपेषु, युष्मत्प्रयुक्तेनैव चन्द्रगुप्तनिषादिना बर्बरकेण कनकदण्डिकान्तर्निहिताम् असिपुत्रिकाम् आकृष्टुकामेन अवलम्बिता करेण कनकशृङ्खलावलम्बिनी कनकदण्डिका।

Viradha—Now, Chandragupta's entry into the palace of Nanda at night having been previously anounced, Vairochaka—with coronation performed, with his person covered by an armour of speckled plates formed of pure pearls and gems set in circles, with his knotted (braited ?) locks rendered very attractive on being tightly restrained by a crown of jewels, with his broad chest lighted up by two garlands of strings of fragrant flowers laid across, and with his features unreccgnisable (lit. not being recognised) by even the most intimate—going to enter the palace of Sire Nanda, having under instructions from cursed Chanakya, mounted the female elephant Chandralekha which is Chandragupta's mount and being followed by the body of princes that usually follow Chandragupta, the gate-way with the mechanism (of a catch) was held ready by Daruvarman the carpenter employed by you to let down on him, thinking that this was Chandragupta At this stage the princes that follow Chandragupta having stopped outside with their mounts checked, the golden staff hanging by the golden chain (from the neck of the elephant was taken up in his hand by Varvaraka the driver of Chandragupta who was really employed by you, with a desire to draw the knife that was secreted within the golden staff.

राक्षसः—उभयोरपि अस्थाने यत्नः ।

Rakshasa—The attempts of both were is the wrong place.

CHARCHA

1. Analytical Expl. 'ततः किल वैरोचके कृताभिषेके, सति 'युष्मत्प्रयुक्तेन सूत्रधारेण दारुवर्मणा' प्रागुक्तपूर्वं द्वारे विहितं 'यन्त्रतोरणं' यन्त्रयुक्तं कनकतोरणं तस्य वैरोचकस्य 'उपरि पातनाय सज्जीकृतम्' [The तोरण was worked by machinery and had a bolt or catch which if withdrawn the entire structure would come down and crush the people below. Daruvarman got ready to let it down on Vairochaka]. Why ?—'चन्द्रगुप्तोऽयमिति मत्वा' । Whence the mistake ?—'प्रथममेव रात्रौ चन्द्रगुप्तस्य नन्दभवनप्रवेशे प्रकाशिते' प्रचारिते सति ततः 'वैरोचके देवस्य नन्दस्य भवनं प्रविशति' सति [He knew that Chandragupta would enter the palace at that time, so, as he saw Vairochaka enter, he took him for Chandragupta]. It was a bad mistake—'चाणक्यहतकस्य आदेशात् चन्द्रगुप्तः उपवाह्यः वहनीय यस्या चन्द्रगुप्तस्य वाहनमित्यर्थः 'चन्द्रलेखां नाम गजवशाम् आरुह्य चन्द्रगुप्तस्य अनुयायिना राजलोकेन अनुगम्यमाने' सति वैरोचके [It was all Chanakya's doing. He placed vairochaka on Chandragupta's mount and gave him retinue of princes who usually follow Chandragupta. This misled Darŭvarman]. But both Chandragupta and Vairochaka were known to him —'परिचिततमैरपि अनभिज्ञायमाना' अपरिगृह्यमाणा 'आकृतिः' यस्य तादृशे सति वैरोचके [Even Vairochaka's best friends could not make him out at the time]. Why ?—सुरभीणां कुसुमानां यानि 'दामानि' मालिकाः तेषां ये 'वैकक्षके' उभाभ्यां स्कन्धाभ्यां विपरीतकक्षान्तरलम्बिन्यौ स्रजौ ताभ्याम् 'अवभासितं विपुलं वक्षःस्थलं' यस्य तादृशे सति वैरोचके [Two wreaths of flowers ran across his chest from shoulder to below the opposite armpit covering up the chest completely]. A man is not known by his chest—'मणिमयेन मुकुटेन निविडं' दृढं यथा तथा 'नियमितः' अत एव 'रुचिरतरः मौलिः' चूडा यस्य तादृशे सति वैरोचके [The diadem was a very close fit and his features were then unrecognisable].

Still he could be known otherwise—'विमला:' या 'मुक्ता: मणयश्च' तेषां य: 'परिक्षेप: मण्डलाकारेण विन्यास: तेन 'रचित:' य: 'चित्र:' नानावर्ण: 'पट:' तन्मयो यो 'वारबाण:' वर्म तेन 'प्रच्छादितं शरीरं' यस्य तादृशे सति वैरोचके [He was encased in a coat of mail made of plates inlaid with pearls and gems and could not be recognised]. Well, what followed ?—'अवान्तरे चन्द्रगुप्त तस्य निषादिना' हस्तिपकेन 'बर्बरकेण कनकशृङ्खलेन' सुवर्णसूत्रेण' 'अवलम्बिनी' गजस्कन्धात् लम्बमाना 'कनकदण्डिका' सुवर्णदण्ड: 'करेण 'अवलम्बिता' गृहीता। What for ?—'कनकदण्डिकाया: अन्त:' मध्ये 'निहितां' गुप्ताम् 'असिपुत्रिकां' छुरिकाम् 'आक्रष्टुकामेन' बर्बरकेण अवलम्बिता [He wanted to draw out a dagger from inside the staff]. Why ?—युष्मत्प्रयुक्तेन एव बर्बरकेण' [He was *your* man and wanted to kill Chandragupta with it. He too thought that the rider was Chandragupta and not Vairochaka]. Where were the retainers ?—'निगृहीतानि' नियन्त्रितानि 'वाहनानि' येषां तथाविधेषु 'चन्द्रगुप्तानुयायिषु नृपेषु बहि:' द्वारात् बहि: 'स्थितेषु' सत्सु [Their mounts were checked and they were all halting outside].

2. विमलमुक्ता etc.—Analysis above. परि+क्षिप+घञ् भावे परिक्षेप placing round, circumvention. Cf. "महार्णवपरिक्षेपं लङ्काया: परिखालघुम्"। वार्यन्ते एभि: इति वार+घञ् करणे वारा: shielders ; बाणानां वारा: वारबाणा: armours ; राजदन्तादित्वात् बाणशब्दस्य परनिपात:।

3. सुरभि etc.—विशिष्ट: कक्ष: अस्मात् विकक्षम् that above which the arm-pits lie, *i. e.*, the chest. विकक्षे भवम् इति विकक्ष+अण्+कन् स्वार्थे वैकक्षकम् a garland placed cross-wise on the chest from shoulder to the opposite arm-pit. "वैकक्षकन्तु तत्। यत् तिर्यक् क्षिप्तमुरसि" इत्यमर। Some read वैकक्ष्य which is of doubtful derivation and opposed to अमर।

4. चन्द्रगुप्तोपवाह्याम्—उप+वह+ण्यत् कर्मणि उपवाह्य that which is to be carried. Now see Analysis. Qual. गजवशाम्।

5. गजवशाम्—See गजवशया, Sl. 3.

6. यन्त्रतोरणम्—यन्त्र machinery. यन्त्रकलितं यन्त्रमुक्तं यन्त्रयुक्तं वा तोरणम् etc.

7. कनकदण्ड etc.—दण्ड एव इति दण्ड+कन् स्वार्थे+टाप् स्त्रियाम्

दण्डिका a small staff as is used by *Mahouts*. कनकस्य दण्डिका । तस्याः अन्तः, तस्मिन् निहिता । Or अन्तः मध्ये निहिता इति अन्तर+नि+धा+क्त कर्मणि अन्तर्हित । कनकदण्डिकायाम् अन्तर्णिहिता । In the latter case नि becomes णि by "नेर्गदनद—" and "अन्तःशब्दस्य अङ्किविधिणत्वेषु उपसंख्यानम्" ।

8. अस्थाने—Not in the proper place. The proper place was of course Chandragupta.

27. **विराध—अथ घनाभिघातम् उत्प्रेक्षमाणा गजवधूः अतिजवनतया गत्यन्तरमारूढवती । प्रथमगत्यनुरोधप्रत्याकलितमुक्तेन प्रभ्रष्टलक्ष्ये पतता यन्त्रतोरणेन आकृष्टकृपाणोव्यग्रपाणिः अनासादयन्नेव चन्द्रगुप्ताशया वैरोचकं हतस्तपस्वी बर्बरकः । ततो दारुवर्मणा यन्त्रतोरणनिपातनात आत्मवधमाकलय्य पूर्वमेव उत्तुङ्गतोरणस्थलम् आरूढेन यन्त्रघट्टनवीजं लोहकीलकम् आदाय हस्तिनीगत एव हतस्तपस्वी वैरोचकः ।**

Viradha—Thereat the female elephant, anticipating a heavy blow because of going too fast, adopted a different pace. Poor Varvaraka by whom the knife was drawn and whose hand was busy, was, by the gate-way that was worked by mechanism and was loosened and released with reference to the previous speed and hence fell wide of the mark, was killed even before he reached Vairochaka in expectation of Chandragupta. Now Daruvarman, who stood already mounted on the site of the lofty gate-way and expected his own death for letting the gate-way down, killed poor Vairochaka even as he was seated on the very elephant, having taken up the iron bolt which was the key to start the mechanism.

Anal.—'अथ' अनन्तरं कनकदण्डिकायाम् अवलम्बितायां, 'गजवधूः अतिजवनतया' अतिद्रुतधावनाद्धेतोः स्थितेष्वपि इतरेषु द्रुतमेव धावति इति हेतोः इत्यर्थः धावनवारणाय

'घन' गुरुकम् 'अभिघातं' दण्डिकाप्रहारम् 'उत्प्रेक्षमाणा' शङ्कमाना सती, द्रुतं धावामि इति प्रहरन्, सुगतीऽयं शनैश्चेत् नैव प्रहरेत् इति मन्यमाना 'गत्यन्तर' भिन्नगतिं मन्दगमन-मित्यर्थः 'आरूढवती' अवलम्बितवती। ततश्च 'प्रभ्रष्ट' च्युतं लक्ष्यम्' उद्दिष्ट' वैरोचकं इत्यर्थः यस्मिन् कर्मणि तत् यथा तथा वैरोचकमनासाद्य इत्यर्थः 'पतता यन्त्रतोरणेन तपस्वी बर्बरको हतः'। How was that ?—'प्रथमा' पूर्वा या 'गतिः' द्रुतगतिरित्यर्थः तस्याः 'अनुरोधेन' अपेक्षया 'प्रत्याकलितं' विघट्टितं मुक्तं च यत् यन्त्रतोरणं तेन हतः [The gate—way was dropped infront with allowance for the speed. But the speed was slackened, hence the allowance proved too much, and instead of falling on the rider, it fell on the driver who was in advance of the rider]. Then Varvaraka was killed ?—'आकृष्टा' कनकदण्डिकायाः मध्यात् निष्काशिता या 'कृपाणी' क्षुरिका तस्यां तया वा 'व्यग्रः' व्यापृतः 'पाणिः' यस्य तथाविधो बर्बरकः 'चन्द्रगुप्ताशया वैरोचकम् अनासादयन्नेव' हतः। Glad Vairochaka is spared—'ततः' पूर्वमेव 'उत्तुङ्गम्' अत्युच्चं 'तोरणस्थलम् आरूढेन दारुवर्मणा 'यन्त्रतोरणनिपातनात अपराधात् चाणक्याशया 'आत्मनो वधम् आकलय्य' तर्कयित्वा 'यन्त्रस्य' यत् 'वहन' चालनं तस्य 'बीज' हेतुभूतं 'लोहकीलकम्' अयःशङ्कुम् 'आदाय' गृहीत्वा 'तपस्वी वैरोचकः हस्तिनीगत एव चन्द्रगुप्तभ्रान्त्या 'हतः'।

CHARCHA

1. घनाभिघातम्—Justice Telang reads जघनाभिघातम्—a blow on the buttocks. But the driver sits on the neck, he cannot reach the buttocks of the beast, specially when there is a passenger behind him. We prefer घनाभिघातम्।

2. उत्प्रेक्षमाणा—उद्+प्र+ईक्ष+शानच कर्त्तरि expecting anticipating. She saw the staff taken up and thought is was to give her a blow.

3. अतिजवनतया—जु+ल्युट् भावे जवनम् speed. अतिशयितं जवनमस्य अतिजवनम् moving with a great speed ? सामान्ये नपुंसकम्। तस्य भावः। तया। हेतौ तृया। हेतु of आभिघात—a blow will be struck because she is moving very fast. The reason for सामान्ये नपुंसकम् above is that पुंवद्भाव is not available here when तल् follows.

4. गत्यन्तरम्—अन्या गतिः etc. मयूरवंशकादि । It is usual here to say that she *quickened* her pace. But then the gate-way will fall *behind* and will not hit the driver at all. See our Expl. above. Also see next.

5. प्रथमगति etc.—प्रति + आ + कल + णिच् + क्त + कर्मणि प्रत्याकलित undone, unhinged. आकलन is to arrange, cf.—"उपांशुवधमाकलय्य", para 25, *ante.*; in the case of the तोरण it is to set it on its bearing; hence प्रत्याकलन is to take it off the bearings. आदौ प्रत्याकलितं पश्चात् मुक्त प्रत्याकलितमुक्तम् । प्रथमगत्यनुरोधेन प्रत्याकलितमुक्तम् etc., *i. e.* let down in *advance* just as in shooting at an object in motion. प्रथमगति was *fast*, hence the gate fell *too much* in advance, *i. e.*, on the driver बर्बरक । See above.

6. आकृष्ट etc.—कृपाणी is a small sword, a dagger. विशिष्ट-मवमस्य व्यग्रः busy. Now see व्याख्या ।

7. चन्द्रगुप्तशया—चन्द्रगुप्तसम्बन्धिनी इत्यर्थः आशा, तया । हेतौ श्या । The hope referred to Chandragupta, *i. e.*, the hope was to kill him.

8. आकलय्य—आ + कल + णिच् + ल्यप् having concluded.

9. पूर्वमेव—Long before the procession marched up to the gate. He was there to work the mechanism of the gate, of course unnoticed by others.

10. तोरणस्थलम्—तोरणस्य स्थलम् the site of the gate, *i. e.*, the place where the gate was.

28. **राक्षसः—कष्टम् । अनर्थद्वयमापतितम् न हतः चन्द्रगुप्तः हतौ वैरोचकबर्बरकौ दैवेन । अथ सूत्रधारो दारुवर्मा कथम्?**

Rakshasa—How hard! A double misfortune has befallen. Chandragupta is not killed, Vairochaka and Varvaraka are killed by Fate. How did the carpenter Daruvarman fare?

विराध—वैरोचकपुरःसरेण पदातिलोकेनैव लोष्टघातं हतः ॥

Viradha—Hit with brick-bats and killed by the very foot men who preceded Vairochaka.

राक्षसः—(सास्रम्) कष्टम् । अहो वत्सलेन सुहृदा दारुवर्मणा वियुक्ताः स्मः । अथ तत्रत्येन भिषजा अभयदत्तेन किमनुष्ठितम् ?

Rakshaea—(*With tears*) How hard ! Alas ! we are bereft of the loving friend Daruvaman. Well, what was done by the physician Abhayadatta of that place ?

विराध—सर्वमनुष्ठितम् ।

Viradha—All was done.

राक्षसः—(सहर्षम्) किं हतो दुरात्मा चन्द्रगुप्तः ?

Rakshasa—(*With joy*) Is the vile-hearted Chandragupta killed ?

विराध—अमात्य दैवात् न हतः ।

Viradha—Minister, through luck he was not killed.

राक्षसः—(सविषादम्) तत् किमिदानीं कथयसि सर्वमनुष्ठितमिति ?

Rakshasa—(*Sorrowfully*)—Then why do you say now "all was done" ?

CHARCHA

1. कथम्—How did he fare ? कथम्भूतः ।

2. वैरोचक etc.—पुरः अग्रे सरति गच्छति इति पुरस्+सृ+ट कर्त्तरि van-guard. वैरोचकः पुरःसरः यस्य etc.—बहु । Qual. पदातिलोकेन ।

3. पदातिलोकेन—लोक here means समूह multitude. Cf. "स राजलोकः कृतपूर्वसंवित्"—*Raghu*. पदातीनां लोकः etc. षष्ठी तत् कर्त्तरि ३या ।

4. लोष्टघातम्—लोष्ट clod, brick-bat. लोष्टैः हत्वा इति लोष्ट+हन+णमुल् भावे।

5. भिषजा—भिषज्यति रोगान् जयति इति भिषज्+यक् स्वार्थे (कण्ड्वादि) +क्विप् कर्त्तरि भिषक् healer etc. तेन। अनुक्ते कर्त्तरि ३या।

29. विराध—अमात्य, कल्पितमनेन योगचूर्णमिश्रितम् औषधं चन्द्रगुप्ताय। तत् प्रत्यक्षीकुर्वता चाणक्यहतकेन कनकभाजने वर्णान्तरमुपलभ्य अभिहितश्चन्द्रगुप्तः—"वृषल, सविषमिदम् औषधं न पातव्यम्" इति।

Viradha—Minister, a draught mixed with a treacherous powder was offered by him to Chandragupta, But Chanakya inspecting it, having noticed change of colour in a golden cup, said this to Chandragupta—'Vrishala, this medicine is poisoned, it must not be taken.'

राक्षसः—शठः। अथ स वैद्यः कथम्?

Rakshasa—The fellow is cunning indeed! Well, how did the physician fare?

विराध—तदेव औषधं पायितो मृतश्च।

Viradha—He was forced to swallow that very draught and died.

राक्षसः—(सविषादम्) अहो महान् विज्ञानराशिः उपरतः। अथ तस्य शयनाधिकृतस्य प्रमोदकस्य किं वृत्तम्?

Rakshasa—(*sorrowfully*) Alas! A vast mass of expert knowledge has disappeared. Well, what became of Pramodaka who was employed in his bed-room?

विराध—यत् इतरेषाम्।

Viradha—The same as of others.

राक्षसः—(सोद्वेगम्) कथमिव ?

Rakshasa—(*Anxiously*) How is that ?

CHARCHA

1 योगचूर्ण etc.—योग is विश्रम्भघातिन् that which kills the unsuspecting. "योगो विश्रम्भघातिनि" इत्यादि हैमः। योगश्चासौ चूर्णश्च a powder that looks harmless but kills. तेन मिश्रितम्। Qual. औषधम्।

2. पायितः—पा + णिच् + क्त कर्मणि। पा रक्षणे gives पालित।

3. उपरतः—उप + रम + क्त कर्त्तरि has ceased, *i. e*, is dead.

4. शयनाधिकृत्य—शी + ल्युट् अधिकरणे शयनम् bed-room, शयने अधिकृतः employed in the bed-room etc.

30 विराध—स खलु मूर्खः युष्माभिरतिसृष्टं महान्तम् अर्थराशिमवाप्य महता व्ययेन उपभोक्तुमारब्धवान्। ततः 'कुतोऽयं धनागमः' इति पृच्छ्यमानो यदा वाक्यभेदान् बहूनगमत् तदा चाणक्यहतकेन विचित्रवधेन व्यापादितः।

Viradha—Fool as he was, he having come by the vast amount of money given by you, commenced enjoying at great expense. Then, on being asked 'Whence is this accession of immense wealth' when he made several divergent statements, he was killed by cursed Chanakya by an indescribably cruel death.

राक्षसः—(सोद्वेगम्) कथमत्रापि दैवेन उपहता वयम् ? अथ शयितस्य चन्द्रगुप्तस्य शरीरे प्रहर्त्तुम् अस्मत्प्रयुक्तानां राजगृहस्य अन्तर्भित्तिसुरङ्गाम् एत्य प्रथममेव निवसतां वीभत्सकादीनां को वृत्तान्तः।

Rakshasa—(*With agitation*) How ! here too we are hit by fate ? Well, what news of Bibhatsaka and others who were

employed by us to strike at the person of Chandragupta when asleep and, having previously got in, were living in a hole within the walls of the palace ?

विराधः—अमात्य, दारुणो वृत्तान्तः ।

Viradha—Terrible news, Minister.

CHARCHA

1. पृच्छ्यमानः—कर्मणि लटः स्थाने शानच ; he was questioned by चाणक्य ।

2. वाक्यभेदान्—वाक्यस्य भेदाः भिन्नानि वाक्यानि इत्यर्थः । "भावानयने द्रव्यानयनम्" इति न्यायात । Obj. of अगमत ।

3. अगमत्—गम + लुङ् तिप् reached, adopted. He gave different versions at different times.

4. विचित्रवधेन—विशेषेण चित्रः very startling. विचित्रो वधः death of a specially striking character, i. e., a particularly cruel death as a deterrent measure.

5. उपहताः—उप + हन् + क्त कर्मणि baffled, foiled.

6. अन्तर्भित्ति etc.—भित्तौ इति अन्तर्भित्ति in the wall ; विभक्त्यर्थे अव्ययीभावः । अन्तर्भित्ति सुरङ्गा, सुपसुपा । ताम् ।

7. प्रथममेव—Even before the procession came out.

31. राक्षसः—(सावेगम्) कथं दारुणो वृत्तान्तः । न खलु विदितास्ते तत्र निवसन्तः चाणक्यहतकेन ।

Rakshasa—(*With agitation*) How terrible news ? Really they were not found living there by cursed Chanakya.

विराधः अमात्य, अथ किम् ? प्राक् चन्द्रगुप्तप्रवेशात् शयनगृहं प्रविष्टमात्रेणैव निपुणमवलोकयता दुरात्मना चाणक्य-हतकेन कस्माच्चित् भित्तिच्छिद्रात् गृहीतभक्तावयवां निष्क्रा-मन्तीं पिपीलिकापङ्क्तिम् अवलोक्य 'पुरुषगर्भमेतत् गृहम्'

इति गृहीतार्थेन दाहितं तच्छयनगृहम्। तस्मिंश्च दह्यमाने धूमावरुद्धदृष्टयः प्रथमविहितनिर्गमनमार्गम् अनधिगम्य द्वारं सर्व एव बीभत्सकादयः ज्वलनमुपगम्य तत्रैव नष्टाः।

Viradha—What else, Minister ? Before Chandragupta's entry, the bed room was caused to be burnt down by the vile-hearted and accursed Chanakya with the truth guessed, that the house had people within, on noticing a row of ants issuing through a certain hole in a wall with fragments of boiled rice held (in the mouth), immediately on entering the room and watching closely. While it was being burnt, Bibhatsaka and others, with eyes closed (*Or*— sight obstructed) by smoke and not having reached the previously constructed door which was the way out, but having got into the fire, all perished there.

CHARCHA

1. विदिताः—विद + क्त कर्मणि भूते। The rule "मतिबुद्धिपूजार्थेभ्यश्च" does not bar भूते क्त। अप्राप्तस्य वर्त्तमाने क्तस्य विधिः न तु प्राप्तस्य निषेधः।

2. चाणक्यहतकेन—The rule "क्तस्य च वर्त्तमाने" does not apply, hence अनुक्ते कर्त्तरि तृतीया। For Samasa see *ante*.

3. प्राक् चन्द्रगुप्त etc.— पुरुषाः गर्भे यस्य तादृशम् 'एतद्गृहम्' इति अनेन प्रकारेण 'गृहीतः' विज्ञातः 'अर्थः' तत्त्वं येन तादृशेन 'दुरात्मना चाणक्यहतकेन तत् शयनगृहं दाहितम्। How could he know ?—'चन्द्रगुप्तस्य प्रवेशात् प्राक् असन्देहार्थं 'शयनगृहं प्रविष्टमात्रेणैव निपुणं' यथा तथा 'अवलोकयता' चाणक्येन 'कस्माच्चित् भित्तिच्छिद्रात् गृहीताः' मुखे धृताः 'भक्तस्य' अन्नस्य 'अवयवाः' खण्डाः यया तादृशीं 'निष्क्रामन्तीं' तस्माच्छिद्रात् बहिरागच्छन्तीं 'पिपीलिकापङ्क्तिम् अवलोक्य' दाहितम्। What happened to the men ?—'दह्यमाने च तस्मिन्' गृहे 'बीभत्सकादयः धूमेन अवरुद्धा दृष्टिः' येषां तथाविधाः सन्तः 'प्रथमं पूर्वमेव 'विहितः' कृतः यः निर्गमनमार्गः निष्क्रमणपथः स एव यत् 'द्वारं' तत् 'अनधिगम्य' अप्राप्य 'ज्वलनम्' अग्निम् 'उपगम्य' द्वारं विचिन्वन्तः अग्नावेव निपत्य 'सर्वे एव तत्र एव नष्टाः' हताः।

4. प्रविष्टमात्रेण—प्रविष्ट एव प्रविष्टमात्रम्, मयूरव्यंसकादि। तेन। Also see दृष्टमात्र:' *ante.*—Sak. III.

5. पुरुषगर्भम्—पुरुषा गर्भे यस्य। गड्वादि which is an आकृतिगण list.

6. प्रथमविहित etc.—निर्गमन does not become निर्गमण owing to the prohibition "न भाभू—"। Telang reads अभिहित for विहित। अभिहित is कथित, but this does not suit the context. The reading 'प्रथमविहितमनधिगम्य द्वारं तत्रैव नष्टा:' is also noticed by Telang and should be preferred.

32. राक्षसः—(सास्रम्) कष्टं भोः कष्टम्। सखे, पश्य दैवसम्पदं दुरात्मनश्चन्द्रगुप्तहतकस्य। कुतः—

कन्या तस्य वधाय या विषमयी गूढं प्रयुक्ता मया
दैवात् पर्व्वतकस्तया स निहतो यस्तस्य राज्यार्द्धहृत्।
ये शस्त्रेषु रसेषु च प्रणिहितास्तैरेव ते घातिता
मौर्य्यस्यैव फलन्ति पश्य विविधश्रेयांसि मन्नीतयः ॥ १६ ॥

Rakshasa—(*With tears*) Terrible, O terrible! Friend, mark the profusion of luck of the vile-hearted and accursed Chandragupta. Whence (do you ask)? Through Fate, Parvataka, claimant to half his kingdom, was killed by the girl of poison whom I secretly employed for his (Chandragupta's) destruction; those who were employed in the matter of weapons and poisons, were themselves killed by those very things. You see my measures mature or bestow blessings of sorts unto Maurya himself.

CHARCHA

1. दैवसम्पदम्—दैव fate, luck. सम्+पद+क्विप् भावे सम्पद् profusion समृद्धि:। दैवस्य सम्पत् etc. ताम्। Obj. of पश्य।

2. अन्वय: ॥ मया तस्य वधाय या विषमयी कन्या गूढं प्रयुक्ता दैवात् यस्तस्य राज्यार्द्धहृत् स पर्वतक: तया निहत: ; ये शस्त्रेषु रसेषु च प्रणिहिता: (दैवात्) ते एव

तैः घातितः। पश्य मन्नीतयः मौर्य्यस्यैव विविधश्रेयांसि फलन्ति। व्याख्या—'मया तस्य' चन्द्रगुप्तस्य 'वधाय या विषमयी कन्या गूढ़म्' अन्यैरनुपलक्षितं 'प्रयुक्ता' प्रेरिता 'दैवात्' हेतोः दैवस्य अनुकूलतया इत्यर्थः 'यः तस्य' चन्द्रगुप्तस्य 'राज्यार्द्धस्य हर्त्ता' अर्द्धराज्यभाक् 'स पर्वतकः तया निहतः' न तु सः। 'ये' जनाः मया शस्त्रेषु' अस्त्रप्रयोगविषयेषु 'रसेषु च' विषेष्वपि विषयेषु चन्द्रगुप्तं प्रति शस्त्रप्रयोगे विषप्रयोगे च 'प्रणिहिताः व्यापारिताः 'दैवात्' दैवप्रेरणया 'ते एव' मत्प्रेरिता जनाः न तु सः 'तैः' शस्त्रैश्च विषैश्च [करणे तृतीया] 'घातिताः' हिंसिताः। एवं पदेपदे स्खलमनतः शत्रुश्च हतः किमतः परं भाग्यबलम् ? 'पश्य' विभावय 'मन्नोतयः' मदीयाः प्रयोगाः मौर्य्यस्यैव' न तु मम 'विविधानि श्रेयांसि बहूनि इष्टानि फलन्ति' प्रतिपादयन्ति। पश्य शत्रोरदृष्टं मम च दुरदृष्टम्। बीजमुप्यते मया, फलं पुनः शत्रुणा भुज्यते। शार्दूलविक्रीड़ितं वृत्तम्।

3. विषमयी—विषं सर्वथा प्रकृतं प्रचुरमित्यर्थः अस्याम् इति विष + मयट् poisonous etc.

4. गूढ़म—गुह + क्त कर्मणि गूढ़ secreted. तत यथा तथा secretly.

5. राज्यार्द्ध etc.—राज्यस्य अर्द्धम्, इतन—। एकदेशिसमास gives अर्द्धराजग्म (see *ante*) ; तत् हरति इति क्विप् कर्त्तरि।

6. प्रणिहिताः—प्र + नि + धा + क्त कर्मणि। Nom. is मया। नि becomes णि by "नेर्गदनद—"।

7. तैरेव—एव goes with ते see व्याख्या। तैः refers to शस्त्र and रस।

8. घातिताः—हन + णिच् + क्त कर्मणि। Nom. मया। तानि (*i. e.*, शस्त्र and रस) तान् हतवन्ति = अहम् तैः तान् घातितवान् = मया तैः ते घातिताः।

33. **विराध—अमात्य, तथापि खलु प्रारब्धमपरित्याजग्मेव पश्य—**

प्रारभ्यते न खलु विघ्नभयेन नीचैः
प्रारभ्य विघ्नविहताः विरमन्ति मध्याः।
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमगुणास्त्वमिवोद्वहन्ति ॥१७॥

Viradha.—Still, Minister, what is begun is not surely to be abandoned. Observe—By people of inferior merit, nothing

indeed is undertaken through fear of obstruction. Average people desist after commencing if hindered by obstructions, people of superior merit like thyself carry to complection what is undertaken even when being hindered often and often by obstructions.

CHARCHA

1. अपरित्याज्यम्—परि + त्यज + ण्यत् कर्मणि परित्याज्य to be abandoned. न तथा। त्याज्य does not become त्याग्य owing to the prohibition "ण्यत्प्रकरणे त्यजेरुपसंख्यानम्"। Agrees with उक्तकर्म— प्रारब्धम्।

2. अन्वयः। नीचैः विघ्नभयेन न खलु प्रारभ्यते। मध्याः प्रारभ्य विघ्नविहताः (सन्तः) विरमन्ति। त्वमिव उत्तमगुणाः विघ्नैः पुनः पुनः प्रतिहन्यमाना अपि प्रारब्धम् उद्वहन्ति। व्याख्या—'नीचैः' अधमैः पात्रैः 'विघ्नभयेन' विपत्तिशङ्कया 'न खलु प्रारभ्यते' नैव कर्म प्रस्तूयते। 'मध्यमाः प्रारभन्ते सत्यं किन्तु प्रारभ्य' कर्म प्रस्तुत्य 'विघ्नैः विहताः' बाधिताः सन्तः 'विरमन्ति' निवर्त्तन्ते। 'त्वमिव, उत्तमाः गुणाः येषां ते महापुरुषाः 'विघ्नैः' प्रत्यूहैः पुनः पुनः' वारं वारं 'प्रतिहन्यमाना अपि' बाध्यमाना अपि प्रारब्धं' प्रक्रान्तं कर्म 'उद्वहन्ति' धारयन्ति' निष्पत्तिं नयन्ति इत्यर्थः। अतो ब्रवीमि महापुरुषेण त्वया प्रारब्धमेतत् कार्य्यम् अपरित्याज्यमेव। वसन्ततिलका वृत्तम्।

3. विघ्नभयेन—वि + हन् + क करणे घञर्थे विघ्नः obstacle अन्तरायः। तस्मात् भयम् etc. हेतौ ३या।

4. विरमन्ति—The परस्मैपद is due to "व्याङ्परिभ्यो रमः"।

5. त्वमिव उद्वहन्ति—उद् + वह + लट् अन्ति carry to completion, Telang reads न परित्यजन्ति (= do not abandon), but also notices त्वमिवोद्वहन्ति। Our reading is got from the Dasarupa. Both readings suit the context.

34 अपि च –

किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत्
किं वा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः।
किन्त्वङ्गीकृतमुत्सृजन् कृपणवच्छ्लाघ्यो जनो लज्जते
निर्व्यूढं प्रतिपन्नवस्तुषु सतामेतद्धि गोत्रव्रतम् ॥१८॥

Moreover—Is there no pain of burden in the body of Sesha that he does not throw down the earth? Or is there no fatigue for the Sun that he does not stand motionless? But (the fact is) a worthy man blushes by throwing up like a pluckless person what is once undertaken. Achievement in matters taken up is the family-vow of the worthy.

अन्वयः ॥ शेषस्य वपुषि किं भरव्यथा न, यदेष क्ष्मां न क्षिपति ? किं वा दिनपतेः परिश्रमो नास्ति यत् निश्चलो न आस्ते ? किन्तु श्लाघ्यो जनः अङ्गीकृतं कृपणवत् उत्सृजन् लज्जते । प्रतिपन्नवस्तुषु निर्व्यूढम् एतद्धि सतां गोत्रव्रतम् । व्याख्या—'शेषस्य' नागराजस्य वासुकेः 'वपुषि' देहे 'किं भरव्यथा' पृथ्वीभारवहनपीड़ा 'न' न भवति 'यत्' यस्मात् 'एष शेषः 'क्ष्मां' पृथ्वीं 'न क्षिपति' शिरसो नावतारयति ? अस्ति एव भरव्यथा इत्याशयः । 'किं' वा दिनपतेः' सूर्यस्य अविरतगमनात् 'परिश्रमो न' न भवति 'यत्' एष 'निश्चलः' अचलः त्यक्तगमनः सन् 'न आस्ते' एकतो न तिष्ठति ? अस्त्येव परिश्रम इत्यर्थः । 'किन्तु' वस्तुतस्तु 'श्लाघ्यो जनः' शेष इव सूर्य इव वा स्तुत्यो महापुरुषः 'अङ्गीकृतं' स्वीकृतं कर्म 'कृपणवत्' कापुरुष इव 'उत्सृजन्' परित्यजन् 'लज्जते' जिह्रेति । 'प्रतिपन्नेषु' अङ्गीकृतेषु 'वस्तुषु' विषयेषु 'निर्व्यूढं' निर्वाहः [भावे क्तः] 'एतद्धि' एतदेव 'सतां' साधूनां 'गोत्रव्रतम्' कुलधर्मः । सन्तः प्रारब्धं समापयन्ति एव इत्यर्थः । तत् यततां भवान् मा भूत् विघ्ननिर्वेदः ।

CHARCHA

1. शेषस्य—Sesha is the king of snakes in पाताल on whose head the earth rests as Puranas etc declare.

2. परिश्रमो दिनपतेः etc.—Here actual motion is attributed to the Sun, though we now know that the Sun only *appears* to move. The Earth's diurnal rotation is the cause of the *appearent* daily motion of the sun. The line refers to this motion. Comp. "शेषः सदैवाहितभूमिभारः भानुः सकृद्युक्ततुरङ्ग एव" &c—Sak.

3. उत्सृजन्—उद् + सृज + शतृ हेतौ by "लक्षणहेत्वोः क्रियायाः" । उत्सर्ग is the हेतु of लज्जा ।

4. श्लाघ्यः—श्लाघ + ण्यत् कर्मणि one to be proud of. *i. e.*, a worthy person.

5. निर्व्यूढम्—निर् + वि + वह + क्त भावे completion. निर्वाहः is a better reading. It is nom. to भवति understood—गौरवरतम् being विधेयविशेषण of निर्व्यूढम्।

35. **राक्षसः—सखे प्रारब्धमपरित्याज्यम् इति प्रत्यक्षमेव एतत् भवताम्। ततस्ततः?**

Rakshasa—Friend, that "what is undertaken is not to be abandoned" is indeed before your eyes. Next, what next.

विराधः—ततः प्रभृति चन्द्रगुप्तशरीरे सहस्रगुणम् अप्रमत्तः चाणक्यः 'एभ्यः एतद् ईदृशं भवति' इति अन्विष्य निगृहीतवान् पुरवासिनो युष्मदीयान् आप्तपुरुषान्।

Viradha—Cursed Chanakya, a thousand-fold more vigilant regarding the person of Chandrgupta since then, has punished your trusted agents residing in the city, ferreting them out, thinking that such things are happening through them alone.

राक्षसः—(सोद्वेगम्) कथय कथय के के निगृहीताः।

Rakshasa—(*With concern*) Tell me, Oh tell me, who are punished.

विराध—प्रथमं तावत् क्षपणको जीवसिद्धिः सनिकारं नगरान्निर्वासितः।

Viradha—First of all the mendicant Jivasiddhi was expelled from the city with indignities.

राक्षसः—(स्वगतम्) एतावत् सह्यम्। न निष्परिग्रहं स्थानभ्रंशः पीडयिष्यति। (प्रकाशम्) वयस्य, कमपराधमुद्दिश्य निर्वासितः?

Rakshasa—(*To himself*) This much is bearable. Expulsion from residence will not pain one who owns nothing, (*Aloud*) Friend, with reference to what offence is he banished.

विराधः—"एष राक्षसप्रयुक्तया विषकन्यया पर्वतेश्वरं व्यापादितवान्" इति ।

Viradha—That he killed Parvatesvara with the poison-girl employed by Rakshasa.

राक्षसः—(स्वगतम्) साधु कौटिल्य साधु !

परिहृतमयशः पातितमस्मासु च घातितोऽर्द्धराजहरः ।

एकमपि नीतिबीजं बहुफलतामेति यस्य तव ॥ १८ ॥

Rakshasa—(*To himself*) Bravo ! you Kautilya, Bravo !—You of whom even a single germ of Polity attains the capacity to bear many fruits—the sharer of half the kingdom is dispensed with, the infamy dodged and cast upon me too.

CHARCHA

1. प्रत्यक्षम्—अक्ष is इन्द्रिय । अक्षाणि प्रतिगतं प्रत्यक्षम् perceived by the senses, प्रादि तत्—। Or, taking अक्षि as the word, प्रतिसुखलमक्ष्णाम् इति प्रत्यक्षि+टच् प्रत्यक्षम् (अव्ययीभाव) by "प्रतिपरसमनुभ्योऽक्ष्णः" ।

2. सहस्रगुणम्—सहस्रं गुणाः यस्मिन् कर्मणि तत् यथा तथा । सहस्र is not necessarily exactly a thousand here.

3. एभ्यः etc.—'एभ्यः' जनेभ्यः 'एतत् ईदृशं' एवम्प्रकारं राजद्रोहं इत्यतः 'भवन्ति इति' मत्वा 'पुरवासिनो युष्मदीयान् आप्तपुरुषान्' विश्वस्तजनान्' 'अन्विष्य निगृहीतवान् दण्डितवान् ।

4. युष्मदीयान्—युष्माकम् इमे इति युष्मद्+छ । तव इमे gives त्वदीयाः ।

5. निष्परिग्रहम्—परिगृह्यते इति परि+ग्रह+अप् कर्मणि परिग्रहः belongings. निरस्तः परिग्रहः अनेन etc., one having nothing बहु—। "इदुदुपधस्य—" इति षत्वम् ।

6. अन्वयः ॥ अर्द्धराजहरः घातितः, अयशः परिहृतम्, अस्मासु पातितञ्च ! साधु कौटिल्य साधु ! यस्य तव एकमपि नीतिबीजं बहुफलतामेति । व्याख्या—'अर्द्ध

राज्यं यः हरति' तादृशः पर्वतेश्वरः 'घातितः' व्यापादितः। तस्य फलं राज्यार्द्धरक्षा। ततश्च तेन जनैः विश्वस्तघातो इति 'अयशः' निन्दा कलङ्कः जीवसिद्धिनिग्रहेण परिहृतं' व्यंसितम् अपाकृतम्। अस्य फलम् आत्मशुद्धिः। ततः पुनः तत् अयशः 'अस्मासु' मयि 'पातितम्' आरोपितम्। फलमस्य शत्रोर्जनानुरागविलोपः। तत 'साधु' भोः 'कौटिल्य साधु यस्य तव एकमपि नीतिरूपं बीजं' चन्द्रगुप्तघात विषकन्याप्रयोगनम् इत्यर्थः 'बहूनि फलानि' यस्य तथाविधत्वम् 'एति' गच्छति लभते। एकेन प्रयोगेण त्वया त्रीणि फलानि साधितानि, वयन्तु बहूनि अपि प्रयुज्य चन्द्रगुप्तवधरूपम् एकमपि न साधयामः। तत श्लाघ्योऽसि त्वं हताश्च वयम् इति निर्वेदः।

7. *Remark*—ढुण्ढि reads स्वस्मिन् परिहृतम् etc., which spoils the metre.

8. अर्द्धराज्यहरः—As already remarked पतञ्जलि rejects the एकदेशिप्रकरण of पाणिनि। So अर्द्धञ्च तत् राज्यञ्चेति gives अर्द्धराज्यम् half the kingdom हरतीति हरः etc. अर्द्धराज्यस्य हरः। Cf. 'राज्यार्द्धहृत", Sl 16. *ante* where after पतञ्जलि we have a ६तत—with अर्द्ध meaning exactly a half.

9 बहुफलताम्—The बहुत्व is established by enumerating *three* results—(१) अर्द्धराज्यहरः घातितः, (२) अयशः परिहृतम्, (३) अयशः अस्मासु पातितम्। There results are in logical order of sequence (see व्याख्या)।

10. यस्य तव—The Grammatical difficulty, viz., यस्य is not connected, is avoided in our construction (see अन्वय)।

36. (प्रकाशम्) ततस्ततः।

(*Aloud*) Next, what next.

विराधः—ततः चन्द्रगुप्तशरीरमभिद्रोग्धुम् अनेन व्यापारिता दारुवर्मादयः इति नगरे प्रख्याप्य शकटदासः शूलमारोपितः।

Viradha—Next, Sakatadasa was put to the stake (by Chanakya) proclaiming in the city that Daruvarman and others had been employed by him to injure the person of Chandragupta.

राक्षसः—(सास्रम्) हा सखे शकटदास! अयुक्तरूपस्तव

अयमीदृशो मृत्युः। अथवा स्वाम्यर्थमुपरतो न शोच्यस्त्वम्, वयमेवात्र शोच्या ये नन्दकुलविनाशेऽपि जीवितुमिच्छामः।

Raksha—(*With tears*) Alas! friend Sakatadasa, such a death is extremely unfit for you. Or, dead in master's cause, you are not to be pitied. We, who long to live even at the extinction of the Nanda family are alone to be pitied.

विराध—अमात्य, स्वाम्यर्थ एव साधयितव्य इति प्रयतसे।

Viradha—Minister, you are exerting solely because master's cause has to be served.

राक्षसः—सखे—

अस्माभिरमुमेवार्थमालम्ब्य न जिजीविषाम्।
परलोकगतो देवः कृतघ्नैर्नानुगम्यते॥ २०॥

Rakshasa—Friend—Sire, gone to the other world, is not being followed by us, ungrateful as we are, clinging not to a desire to live, but to this very object.

CHARCHA

1. शूलमारोपितः—Viradhagupta is not aware of the sham rescue of Sakatadasa. He had left Kusumapura then. Hence he knew not also of the pretended defection of Bhagurayana and others. Consequently ढुण्ढि's remark, as noted in Para 9, is out of place.

2. अयुक्तरूपः—अतिशयेन अयुक्तः इति अयुक्त+रूपप् प्रशंसायाम्। प्रशंसा in such cases implies excess, cf. 'अनुकारिणि पूर्वेषां युक्तरूपमिदं तव"—Sak. Act. II. Or—अयुक्तं रूपं स्वरूपं यस्य &c.

3. शोच्यः—अवश्यम् शोचनीय इति शुच+ण्यत् कर्मणि। "ण्य आवश्यके" इति कुत्वं न।

4. स्वाम्यर्थं एव etc.—Construe स्वाम्यर्थः साधयितव्य इति एव प्रयतसे। That is say, otherwise you would have renounced life and

followed master long before this. Cf. नेदं विस्मितभक्तिना—" etc. Sl. 5, *ante*.

5. अन्वयः॥ असुमिव अर्थं न जिजीविषाम् आलम्ब्य कृतघ्नैः अस्माभिः परलोकगतो देवो न अनुगम्यते। व्याख्या—'असुमिव' भवदुक्तं स्वामार्थसाधनरूपमेव 'अर्थं'' प्रयोजनं 'न जिजीविषाम्' जीवनेच्छाम् 'आलम्ब्य' आश्रित्य पुरस्कृत्य इत्यर्थः 'कृतघ्नैः' अकृतज्ञैः 'अस्माभिः परलोकं' लोकान्तरं 'गतः देवः' स्वामी नन्दः 'न अनुगम्यते' न अनुस्रियते। जीवित्वा स्वाम्यर्थं साधयेयम् इत्येव जीवामः न तु जीवितं प्रियमिति।

6. जिजीविषाम्—जीवितुमिच्छा इति जीव+सन्+अ भावे जिजीविषा love of life, etc. ताम। Obj. of आलम्ब्य।

7. कृतघ्नैः—कृ+क्त कर्मणि कृतम् service rendered, *i. e.* benefits received. तत् हन्ति विस्मरणेन इति कृत+हन+क कर्त्तरि (मूलविभुजादि) कृतघ्नाः traitors, etc.

37. कथ्यताम् अपरस्यापि सुहृद्व्यसनस्य श्रवणे सज्जोऽस्मि।

Speak, I am prepared to listen to other disasters also to friends.

विराधः—एतदुपलभ्य चन्दनदासेन अपवाहितममात्यकलत्रम्।

Viradha—Hearing of this, Minister's wife was sent away by Chandanadasa.

राक्षसः—क्रूरस्य चाणक्यवटोः विरुद्धम् अयुक्तमनुष्ठितं तेन।

Rakshasa—What is done by him is improper, being adverse to the cruel brat Chanakya.

विराध—अमात्य, ननु अयुक्ततरः सुहृद्द्रोहः।

Viradha—But Minister, injury to a friend is still more improper.

राक्षसः—ततस्ततः ?

Rakshasa—Next, what next,

विराध—ततो याच्यमानेन अनेन न समर्पितम् अमात्य-कलत्रं यदा, तदा, अतिकुपितेन चाणक्यवटुना—

Viradha—Next, when he did not give up Minister's wife even on being requested, then by the enraged brat Chanakya, he was—

राक्षसः—(सोद्वेगम्) न खलु व्यापादितः !

Rakshasa—(*In alarm*) Not surely killed !

विराध—न हि ।—गृहीतगृहसारः सपुत्रकलत्रो बन्धनागारे निक्षिप्तः ।

Viradha—Indeed not—cast into prison with son and wife and with all valuables in the house seized.

राक्षसः—तत् किं परितुष्टः कथयसि "अपवाहितं राक्षस-कलत्रम्" इति ? ननु वक्तव्यं "संयमितः सपुत्रकलत्रो राक्षसः" इति ।

Rakshasa—Then why do you say with satisfaction that Rakshasa's wife was sent away ? Really you should say Rakshasa is restrained with wife and children.

(प्रविश्य) पुरुषः—जेदु अमच्चो एसो खु सअडदासो पडिहारभूमिमुवट्ठिदो [जयतु अमात्यः । एष खलु शकटदासः प्रतिहारभूमिमुपस्थितः] ।

Servant—(*Entering*) Let Minister prosper. Here is Sakatadasa come at the site of the gate.

राक्षसः—भद्र, अपि सत्यम् ?

Rakshasa—Is that true, my good man ?

पुरुषः—किं अलिअं अमच्चपादेसु विणिवेदेमि [किमलीकम् अमात्यपादेषु विनिवेदयामि]।

Servant—Should I report an untruth unto revered Minister ?

राक्षसः—सखे विराधगुप्त, कथमेतत् ?

Rakshasa—Friend Viradhagupta, how is this ?

विराधः—अमात्य, स्यादेतदेवं, यतो भव्यं रक्षति भवितव्यता।

Viradha—Minister, it might be so, for Fate guards the blessed.

CHARCHA

1. एतदुपलभ्य—एतत् refers to not शूलारोपणम्, but शूलारोपणार्थं ग्रहणम्। Sakatadasa was led to execution when Chandanadasa was parleying with Chanakya (See Act. I, *ante*).

2. अपवाहितम्—अप + वह + णिच् क्त कर्मणि removed.

3. सुहृद्द्रोहः—सुशोभनं हृदयमस्य सुहृत friend, by "सुहृद्दुर्हृदौ मित्रामित्रयोः"। सुहृदय is also available, but means 'one with a good heart'. तस्य द्रोहः, सुपसुपा। Of course not a wilful द्रोह, but द्रोह in effect by handing over his wife to be punished.

4. गृहीत etc.—गृहस्य सारं श्रेष्ठवस्तु गृहसारम्। गृहीतं गृहसारमस्य etc.

5. बन्धनागारं—बन्ध + ल्युट् अधिकरणे। बन्धनञ्च तदगारञ्च etc.

6. ननु वक्तव्यम् etc.—I make no distinction between Chandanadasa and myself. If he is restrained, I am restrained too. So it is useless sending away my family for safety.

7. शकटदासः—Priyamvadaka was an old servant that knew Sakatadasa very well ; hence he speaks of him by name.

8. प्रतीहारभूमिम्—प्रतीह्रियते अस्मिन् इति प्रति + हृ + घञ् अधिकरणे प्रतिहारः or प्रतीहारः gate। तस्य भूमिः स्थलम् etc.

9. स्यात्—सम्भावनार्थं लिङ्।

10. भव्यम्—भवति इति भू+यत् कर्त्तरि by निपातन in the rule "भव्यगेय—"। भव्य = auspicious, blessed; cf. "भव्यं यत् त्रिपुरंन्धनं वपुः—" and "भव्यामुक्तामुपित्वृते जनः"—Kirat. etc.

11. भवितव्यता—भू+तव्यत् कर्त्तरि बाहुलकात् inevitable भवितव्यम् Destiny, तस्यभावः।

38. राक्षसः—प्रियंवदकः किमद्यापि चिरयसि? क्षिप्रं प्रवेशयैनम्।

Rakshasa—Priamvadaka, why tarry even now? Show him in quick.

पुरुषः—तथा (इति निष्क्रान्तः)।

Servant—So be it (*exit*).

(ततः प्रविशति सिद्धार्थकेन अनुगम्यमानः शकटदासः।)

(*Now enter Sakatadasa followed by Siddharthaka*).

शकटदासः— स्वगतम्)

दृष्ट्वा मौर्य्यमिव प्रतिष्ठितपदं शूलं धरित्र्यास्तले
तल्लक्ष्मीमिव चेतनाप्रमथनीं मूर्द्ध्न विवध्य स्रजम्।
श्रुत्वा स्वामुपरोधरौद्रविषमानाघाततूर्यस्वनान्
न ध्वस्तं प्रथमाभिघातकठिनं मन्ये मदीयं मनः॥ २१॥

Sakatadasa—(*To himself*) Methinks my mind, hardened by the previous blows, was not unnerved on seeing the stake like Maurya with its foot firmly planted on the surface of the Earth suspending from the head the garland that takes away sense like the fortune of the same (Maurya); and hearing the beating of the drums of execution grim and discordant like the news of Master's death.

अन्वय: ॥ मन्ये प्रथमाभिघातकठिनं मदीयं मन: मौर्य्यश्रियं धरित्र्या:स्तले प्रतिष्ठितपदं शूलं दृष्ट्वा, तल्लक्ष्मीमिव चेतनाप्रमथनीं स्रजं मूर्ध्नां अवबध्य, स्वाम्युपरोधरौद्रविषमान् आघाततूर्य्यस्वनान् श्रुत्वा, न ध्वस्तम् । व्याख्या—'मन्ये' शङ्के 'प्रथमा:' पूर्वप्राप्ता: ये 'अभिघाता:' प्रहारा: अभिषङ्गा: प्रभुनाशरिपुप्रतिष्ठादय: इत्यर्थ: तै: 'कठिनं घनं मदीयं मन: मौर्य्यमिव धरित्र्या:' धराया: 'तले' पृष्ठे 'प्रतिष्ठितपदं' बद्धमूलं 'शूलं दृष्ट्वा' । 'तस्य' मौर्य्यस्य 'लक्ष्मीमिव' श्रियमिव 'चेतनाया:, संज्ञाया: 'प्रमथनीं' [प्रमथिनीमिति लिपिकरप्रमाद:] विलोपिनीं 'स्रजं' वधमालां 'मूर्ध्नां' शिरसा 'अवबध्य' लम्बयित्वा शिरसि वधमालिकां धारयित्वा इत्यर्थ: । 'स्वामिन:' प्रभो: नन्दस्य य: 'उपरोध:' हिंसा 'तत्तुल्य' रौद्रान् घोरान् 'विषमान्' कर्कशानपि आघातस्य' सम्यग्विनाशस्य ये 'तूर्य्यस्वना:' पटहध्वनय: तान् 'श्रुत्वा न ध्वस्त' न उपहतम् । लोहं यथा मुद्गरादिभिरभिहतं दृढं भवति तथा मनो मे स्वामिनाशादिभि: पूर्वप्राप्तै: अभिघातै: घनं भूत्वा घोरमपि वधशूलं दृष्ट्वा न विव्यथे इत्यर्थ: ।

CHARCHA

1. चिरयसि—चिर is a long time. Hence *delay*. चिरं करोषि इति चिर+णिच् (नाम धातु)+लट् सिप् । Also cf. "चिरायते खलु आवुत्त:" —in our Sak Act VI.

2 प्रतिष्ठित etc.—पद is चरण (शूल) also अधिकार (मौर्य्य) । See व्याख्या । This applies both to Maurya and शूल ।

3. तले—स्थले is Telang's reading, meaning the same. मौर्य्य is my eye sore, yet I see him every day and stand unmoved, So the stake had no terrors for me.

4. चेतना etc.—प्रमथ्यते अनया इति प्र+मथ+ल्युट् करणे प्रमथनी । चेतनाया: प्रमथनी हनन । प्रमथिनी is a copyist's slip. प्रमथितुं शीलमस्या: इति प्र+मथ+णिनुण् कर्त्तरि = प्रमाथिनी is correct, but it does not preserve the metre. My head reels, I lose my senses at the sight of Maurya's fortune. I have to stand it daily, so I stood unmoved wearing the wreath of death.

5. स्रजम्—The victim has to be garlanded before execu-

tion. Cf.—"वद्धस्रगावध्यताम् Act. VII, Sl. 4. also "दत्तकरवीरदाम" &c. ढुण्ढि reads मूर्द्धविवद्धस्रजम्—मूर्द्धि अववद्धा या स्रक् ताम्। The sense has to be completed by adding दृष्ट्वा। Hence we prefer our own reading.

6. स्वाम्युपरोध etc.—उप + रुध + घञ् भावे उपरोध; lit. *obstruction,* siege etc. Here *molestation* हिंसा, *i. e.*, death. विभिन्नाः समीभ्यः; विषमाः uneven, discordant. "सुविनिर्दुभ्यः सुपिसुतिसमाः" इति षत्वम्। रौद्र to the *sight,* and विषम to the *hearing.* ढुण्ढि reads स्वाम्यपरोप where अपरोप means राज्यभ्रंश। रौद्राश्च ते विषमाश्च, कर्मधा—। स्वाम्युपरोधेन रौद्रविषमाः etc.

7. आघात etc.—आ सम्यक् हननम् इति आ + हन् + घञ भावे आघातः। तस्य तूर्यः। तेषां स्वनाः। Obj. of श्रुत्वा।

8. ध्वस्तम्—ध्वंस + क्त कर्त्तरि ध्वस्त perished. The nom. is मनः। But मनस does not see or tie or hear, how then दृष्ट्वा ध्वस्तम्, अवबध्य ध्वस्तम् श्रुत्वा ध्वस्तम् ? The answer is, seeing etc. are attributed to मनम्। कर्मेन्द्रिय is subservient to मनम्, hence as ढुण्ढि *remark* "दर्शन-श्रवणावस्थनक्रियाणां मन एव कर्त्तृ, अतो ध्वंसनक्रियया एककर्त्तृकत्वात् क्त्वाप्रत्ययः"।

9A. प्रथमाभिघात &c.—The previous blows are—मौर्य्यप्रतिष्ठा, मौर्य्यलक्ष्मीस्थिरता, स्वामिनाश।

9. मन्ये—ढुण्ढि reads यत्तत्। Construe—यत् न ध्वस्तं तत् प्रथमाभिघातकठिनम्—as it was not shattered, so it must have been hardened by previous blows.

39. (उपसृत्य अवलोक्य च सहर्षम्) अयममात्यराक्षसस्तिष्ठति य एषः—

अक्षीणभक्तिः क्षीणेऽपि नन्दे स्वाम्यर्थमुद्वहन्।
पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः॥ २२॥

(उपसृत्य) जयत्वमात्यः।

(*Advancing and noticing with joy*) Here is Minister Rakshasa who, even at the demise of Nanda, upholding the Master's cause with unabated devotion, stands in the world at the supreme measure of those who are devoted to their masters. (*Approaching*) Let Minister prosper.

राक्षसः (विलोक्य सहर्षम्)—सखे शकटदास, दिष्ट्या कौटिल्यगोचरगतोऽपि त्वं दृष्टोऽसि । तत् परिष्वजस्व माम् । (शकटदासस्तथा करोति) ।

Rakshasa—(*Not ng with joy*) Friend Sakatadasa, luckily you are seen again, though you fell into the clutches of Kautilya ; so embrace me. (*Sakatadasa does as bid*).

राक्षसः—(चिरं परिष्वज्य) इदमासनमास्यताम् । शकटदासः नाट्येन उपविष्टः) । सखे शकटदास अथ कोऽयं मे ईदृशस्य हृदयानन्दस्य हेतुः ?

Rakshasa—(*Embracing long*) Here is a seat ; sit down. (*Sakatadasa acts sitting*), Well friend Sakatadasa, who is the author of such delight to my heart ?

शकटदासः—(सिद्धार्थकं निर्दिश्य) अनेन प्रियसुहृदा सिद्धार्थकेन घातकान् विद्राव्य वध्यस्थानात् अपहृतोऽस्मि ।

Sakatadasa—(*Pointing to Siddharthaka*) I have been led away from the place of execution by this dear friend Siddharthaka who put the executioners to flight

राक्षसः—(सहर्षम्) भद्र सिद्धार्थक किं पर्याप्तमिदम् अस्य प्रियस्य । तथापि गृह्यताम् (स्वगात्रादवतार्य भूषणानि प्रयच्छति) ।

Rakshasa—(*With joy*) Good Siddharthaka, is this enough for such pleasure ? Still be it accepted (*offers jewellery taking them off from his own person*).

अन्वयः ॥ य एष नन्दे चीर्णेऽपि अचीर्णभक्तिः स्वाम्यर्थम् उद्वहन् पृथिव्यां स्वामिभक्तानां परमे प्रमाणे स्थितः । व्याख्या—'य एष नन्दे चीर्णे अपि' मृते अपि स्वयम्

'अक्षीणम्' अपरिहीनं 'भक्तिः' यस्य तादृशः सन् 'स्वामिनो' नन्दस्य 'अर्थे' कार्यम् 'उद्वहन्' धारयन् 'पृथिव्यां' जगति 'स्वामिन' प्रभौ ये 'भक्ताः' अनुरक्ताः तेषां 'परमे' सर्वाधिके 'प्रमाणे' मात्रायां 'स्थितः' वर्त्तमानो दृश्यते । आत्मदृष्टान्तेन इव हि स्वामिभक्तेः परमा मात्रा इत्युपदिशति इव इत्यर्थः ।

CHARCHA

1. अक्षीण etc.—क्षि + क्त कर्त्तरि क्षीणः diminished (see next). न क्षीणम् अक्षीणम् । सामान्ये नपुंसकम् । तादृशं भक्तिरस्य (see *ante* and Sak).

2. क्षीणे—क्षि + क्त कर्त्तरि क्षीणः or क्षितः dead etc. Here दैन्य (pity) is implied, hence क्षि becomes क्षी optionally by "वा ऽक्रोशदैन्ययोः" । With क्षी the त of क्त becomes न by "क्षियो दीर्घात्" । In note I, we have स्वरूपकथन only ; hence, no आक्रोश or दैन्य being implied, क्षी is compulsory by "निष्ठायामण्यदर्थे" ; hence न is compulsory.

3. प्रमाणे etc.—प्रमीयते अनेन इति प्र + मा + ल्युट् करणे प्रमाणम् measure. परम highest. Rakshasa was स्वामिभक्त in the highest possible measure.

4. कौटिल्य etc.— Cf. "चरणीगोचर" Act I, Para 6.

5. परिष्वजस्व—परि + स्वञ्ज + लोट् स्व do you embrace. "उपसर्गात् सुनोति—" इति षत्वम् ।

6. कोऽयं मे etc.—हेतु is कर्त्तृ agent. To whom do I owe this pleasure of seeing you back ?

7. घातकान्—घ्नन्ति इति हन + ण्वुल् कर्त्तरि घातकाः executioners.

8. विद्राव्य—वि + द्रु + णिच् + ल्यप having chased away.

9. अपहृतः—अप implies दूरत्व । हृ is प्रापणे । अप + हृ + क्त कर्मणि अपहृत led away. Here we have the primary sense ; stealing is a secondary meaning.

10. किं पर्य्याप्तम् etc.—'इदं' भूषणदानम् 'अस्य प्रियस्य' शकटदासविमोचनरूपस्य इष्टस्य 'पर्य्याप्तं' समुचितं 'किं' नैव समुचितम् । Here पर्य्याप्त implies औचित्य not प्रभुता । Hence it is not अलमर्थ । Consequently we get षष्ठी instead of ४र्थी । If it be contended that औचित्य does not differ much from प्रभुता, then say "स एषां ग्रामणीः" इति ज्ञापकात् षष्ठीविकल्पः । Cf. "प्रभुर्बुभूषुर्भुवनत्रयस्य यः"—Magha I 46.

40. सिद्धार्थकः—(गृहीत्वा पादयोर्निपत्य स्वगतम्) अअं खु अज्जोवदेसो । होदु, तह करिस्सम् । (प्रकाशम्) अमच्च एत्थ पढमपविट्ठस्स णत्थि कोवि परिचिदो जत्थ एदं अमच्चस्स पसादं णिक्खिविअ निव्वुदो भविस्सम् । ता इच्छामि अहं इमाए मुद्दाए मुद्दिदं अमच्चस्स एव्व भाण्डाआरे ठाविदुम् । जदा मे पओअणं तदा गेह्णिस्सम् [अयं खलु आर्य्योपदेशः । भवतु, तथा करिष्यामि । अमात्य अत्र प्रथमप्रविष्टस्य नास्ति कोऽपि परिचितः यत्र ममामात्यस्य प्रसादं निक्षिप्य निवृतो भविष्यामि । तस्मात् इच्छामि अहमेतया मुद्रया मुद्रितममात्यस्यैव भाण्डागारे स्थापयितुम् । यदा मे प्रयोजनं तदा ग्रहीष्यामि] ।

Siddharthaka—(*Accepting and falling down at his feet—to himself*) Such are noble master's instructions. Well, I will act accordingly. (*Aloud*) Minister, a new comer here, I have no acquaintance with whom having deposited this gift of minister's I may feel relieved. So I wish to have it placed in Minister's treasury stamped with this seal. I shall take back when I need it.

राक्षसः—भद्र, को दोषः । शकटदास, एवं क्रियताम् ।

Rakshasa—Good man, what is the harm. Sakatadasa, be it so arranged.

शकटदासः—यदाज्ञापयत्यमात्यः (मुद्रां विलोक्य जनान्तिकम्) अमात्य भवन्नामाङ्कितेयं मुद्रा ।

Sakatadasa—As Minister commands. (*Seeing the seal aside*) Minister, this seal is engraved with your name.

राक्षसः—(विलोक्य आत्मगतम्) सत्यं नगरात् निष्क्रामतो मम हस्तात् ब्राह्मण्या उत्कण्ठाविनोदार्थं गृहीता । तत् कथम् अस्य हस्तम् उपागता ? (प्रकाशम्) भद्र सिद्धार्थक, कुतस्त्वया इयमधिगता ?

Rakshasa—(*Looking at it—to himself*) In truth, as I was coming out of the town, my wife took it from my hand to soothe her pining. How then could it reach this man's hand ? (*Aloud*) Good Siddharthaka whence did you get it ?

CHARCHA

1. आर्योपदेशः—आर्यस्य चाणक्यस्य उपदेशः । The instruction was given in whispers (See Act I *ante*). He does not give out what the instructions are, but what follows is in accordance with them (See Act V.).

2. प्रसादम्—प्र + सद + घञ् भावे प्रसाद favour. By transference of epithets प्रसादप्रदत्तवस्तु is also प्रसाद ।

3. निर्वृत्तः—निर् + वृत क्त कर्त्तरि happy, relieved. Cf.—"सा तपस्विनी निर्वृत्ता भवतु—Sak. Act IV.

4. एतया मुद्रया मुद्रितम्—This is in accordance with Chanakya's instructions.

5. भाण्डागारे—भाण्ड stores. भाण्डस्य अगारम् etc.

6. जनान्तिकम्—अन्तिक near समीप । जनानाम् अन्तिकम् । तत् यथा तथा । In a manner so that others present may not hear. "उक्तस्याश्रवणं काय्यात् पार्श्वस्थैः स्याज्जनान्तिकम्" ।

7. उत्कण्ठाविनोदार्थम etc.—उद् + कण्ठ to pine + अ भावे उत्कण्ठा etc. तस्या विनोदः (allaying) ; तस्मै इदम्, a नित्यतत् —of the ४र्थीतत् class by "अर्थेन नित्यसमासो विशेष्यलिङ्गता च वक्तव्या" Cf. "एकैकमत्र दिवसे दिवसे मदीयम् etc."—Sak. Act VI.

8. तत् कथमस्य etc.—Rakshasa has just now got from Viradhagupta the report of the search of Chandanadasa's house

by Chanakya's men. Yet it is strange he suspects nothing on seeing the signet ring in possession of Siddharthaka.

41. सिद्धार्थकः - अत्थि कुसुमपुरे मणिआरसेट्ठी चण्डनदासो णाम। तस्स गेहदुआरपरिसरे पडिदा मए आसादिदा [अस्ति कुसुमपुरे मणिकारश्रेष्ठी चन्दनदासो नाम। तस्य गृहद्वारपरिसरे पतिता मया आसादिता]।

Siddharthaka—There is a jeweller-banker at Kusumapura, Chandanadasa by name. It was found by me dropped at the preccincts of the door of his house.

राक्षसः—युज्यते।

Rakshasa—Quite likely.

सिद्धार्थकः—अमच्च, एत्थ किं जुज्जइ [अमात्य, अत्र किं युज्यते]।

Siddharthaka—Minister what is likely in it.

राक्षसः—भद्र, महाधनानां गृहे पतितस्य एवंविधस्य उपलब्धिरिति।

Rakshasa—Good man, the coming by of such a thing dropped at the door of the excessively rich.

शकटदासः—सखे सिद्धार्थक, अमात्यनामाङ्कितेयं मुद्रा। तत् इतो बहुतरेण अर्थेन भवन्तम् अमात्यस्तोषयिष्यति, दीयतामेषा।

Sakatadasa—Friend Siddharthaka, this seal is stamped with Minister's name; so let this be given up, Minister will satisfy you with money much exceeding (the price of) it.

सिद्धार्थकः—अज्ज, णं पसादो एसो जं इमाए मुद्दाए

अमच्चो परिग्गहं करेदि [आर्य ननु प्रसाद एष यत् अस्या मुद्राया अमात्यः परिग्रहं करोति] । (इति मुद्रामर्पयति) ।

Siddharthaka—Well Noble Sir, it is a favour that Minister accepts this seal. (Delivers the seal).

CHARCHA

1. गृहद्वार etc.—परिसरन्ति गच्छन्ति अस्मिन् अनेन वा इति परि + सृ + घ करणे अधिकरणे वा परिसरः out-skirt प्रान्तभूमिः । गृहद्वारस्य परिसरः ।

2 किं युज्यते—Siddharthaka suspects that Rakshasa has got the news of the raid in Chandanadasa's house and takes him for a spy. By युज्यते Rakshasa means—It is quite likely that his wife dropped it there.

3. महाधनानाम् etc.—महान्ति धनानि एषाम् etc. immensely rich. उप + लभ + क्तिन् भावे उपलब्धिः acquisition. This is no explanation. The ring is stamped with Rakshasa's name, how then could it go to Chandanadasa, be he ever rich ? Does Rakshasa want Siddharthaka to understand that being in difficulties, he had pawned with Chandanadas ? It could well be taken as a taunt if Rakshasa really suspected Siddharthaka. Rakshasa did not want to say that till Siddharthaka knew the facts.

4. इतः – अस्मात् अङ्गुरीयकात् । "पञ्चमी विभक्ते" इति ५मी ।

42. राक्षसः—सखे शकटदास, अनयेव मुद्रया स्वाधिकारे व्यवहर्त्तव्यं भवता ।

Rakshasa—Friend Sakatadasa, with this very seal, business will have to be conducted by you in your own office.

शकटदासः—यदाज्ञापयत्यमात्यः ।

Sakatadasa—As Minister commands.

सिद्धार्थकः—अमच्च, विण्णवेमि [अमात्य, विज्ञापयामि] ।

Siddhartharka—Minister, May I speak (*i. e.*, make a request) ?

राक्षसः- ब्रूहि विस्रब्धम् ।

Rakshasa—Speak unreservedly.

सिद्धार्थकः—जाणादि एव्व अमच्चो जह चाणक्कवडुअस्स विप्पिअं कदुअ णत्थि पुणो पाडलिउत्ते पवेसो। त्ति इच्छामि अहं अमच्चचलने एव सुस्सूसिदुम् [जानात्येव अमात्यः यथा चाणक्यवटुकस्य विप्रियं कृत्वा नास्ति पुनः पाटलिपुत्रे प्रवेशः। इति इच्छामि अहम् अमात्यस्य चरणे एव शुश्रूषितुम्]।

Siddharthaka—Minister indeed knows that serving an unpleasant turn to the brat Chanakya, one has no entrance into Pataliputra again ; so I wish to serve at Minister's feet.

राक्षसः—भद्र प्रियं नः। किन्तु त्वदभिप्रायापरिज्ञानान्तरितः अयमस्मदनुनयः। तदेवं क्रियताम्।

Rakshosa—Good man, this is a pleasure to us. But this is *our* request suppressed through ignorance of your wishes. So do so.

सिद्धार्थकः—(सहर्षम्) अनुगिहिदोह्मि [अनुगृहीतोऽस्मि]।

Siddharthaka—(*With joy*) I am favoured.

राक्षसः—शकटदास, विश्रामय सिद्धार्थकम्।

Rakshasa—Sakatadasa, let Siddharthaka rest.

शकटदासः— तथा (इति सिद्धार्थकेन सह निष्क्रान्तः)।

Sakatadasa—Be it so (*departs with Siddharthaka*).

CHARCHA

1. स्वाधिकारे etc.—अधिक्रियते अस्मिन् इति अधि+कृ+घञ् अधिकरणे अधिकारः office. The office is that of general manager to Rakshasa. This appears from "शकटदास, एवं क्रियताम्" in para 40 which as-

sumes free access of Sakatadasa to Rakshasa's treasury. वि+अव+हृ+तव्य भावे व्यवहर्तव्य। व्यवहृ is here to transact business. This will work Rakshasa's ruin as will be seen in Act V.

2. चाणक्यवटुकस्य—See चाणक्यवटोः *ante*.

3. विप्रियम्—विभिन्नं प्रियेभ्यः or विरुद्धं प्रियैः विप्रियम् unpleasant etc.

4. कृत्वा नास्ति etc.—कृत्वा स्थितस्य जनस्य प्रवेशो नास्ति। without स्थितस्य we shall have different nominative to कृत्वा and अस्ति which is irregular by the rule "समानकर्तृकयोः पूर्वकाले"।

5. पाटलिपुत्रे—Pataliputra was the old name of Kusumapura.

6. किन्तु त्वदभिप्राय etc.—The entreaty is to be taken as *our* entreaty to you (अस्मदनुनयः)। If you say, I do not ask you, my reply is—'तव' यः 'अभिप्रायः' आशयः तस्य 'अपरिज्ञानात्' अनवगतेः 'अन्तरितः' आवृतः अप्रकटितः अनुनयः– I did not make the request because I was not aware how you intended to dispose yourself in the city. Cf—"तद् वाञ्छान्तरितानि सम्प्रति विभो –" Act IV, Sl. 15.

7 विश्रामय—वि+श्रम+णिच्+लोट हि give rest. विश्रमय is expected because श्रम is मित and we have "मितां ह्रस्वः"। The वृत्तिकार speaks of grammarians who connect वा with this rule from "वा चित्तविरागे" which precedes, and suppose the optionality thus introduced to be restricted to particular cases only (व्यवस्थितविभाषा)। श्रम is one of those cases, क्रम is another etc. Hence विश्रामय or विश्रमय। See Malli, on "धुर्यान् विश्रामयेति सः"—*Raghu*, Canto I. Sl. 54.

43. राक्षसः—सखे विराधगुप्त, वर्णय वृत्तशेषम्। अपि क्षमन्ते अस्मदुपजापं चन्द्रगुप्तप्रकृतयः।

Rakshasa—Friend Viradhagupta, tell the remainder of the story. Do the officers of Chandragupta tolerate our overtures (lit, whispering) ?

विराध—अमात्य बाढं क्षमन्ते, यथा प्रकाशम् अनुगच्छन्त्येव।

Viradha—Minister they tolerate undoubtedly ; as is current, they even accept them.

राक्षसः—सखे, किं तत्र प्रकाशम् ।

Rakshasa—Friend, what is current there ?

विराध—अमात्य, इदं तत्र प्रकाशम्—मलयकेतोरपक्रमणात् प्रभृति कुपितश्चन्द्रगुप्तश्चाणक्यस्योपरि इति । चाणक्योऽपि अतिजितकाशितया असहमानश्चन्द्रगुप्तं तस्तैराज्ञाभङ्गैः चन्द्रगुप्तस्य चेतःपीड़ाम् उपचिनोति । इत्थमपि ममानुभवः ।

Viradha—Minister, this is current there. Since the desertion of Malayaketu Chandragupta has been angry with Chanakya ; Chanakya too, elated by success, intolerant of Chandragupta, by frequent supercession of oders aggravates the mortification of his soul (the wound of his feelings). Such is my impression too.

CHARCHA

1. अपि क्षमन्ते etc.— अस्माकम् उपजापं" अस्मदुपजापम् इत्यर्थः अस्माकं भेदमन्त्रम् 'अपि क्षमन्ते' सहन्ते किम् ? भेदवचनं शृण्वन्ति उत न शृण्वन्ति ।

2. वाढ़म् etc.—"वाढ़म्" असंशयम् उपजापं 'क्षमन्ते' । न केवलं क्षमन्ते 'यथाप्रकाशं' यादृशं तत्र प्रचारं गतं, ताः प्रकृतयः उपजापम् तादृशम् 'अनुगच्छन्ति एव' भेदमेव आद्रियन्ते । यथा and प्रकाशम् are taken as uncompounded and is in the sense of अपि ।

3. किं तत्र—तत्र refers to Kusumapura.

4 अतिजित etc.—See "जितकाशी राजसेवकः"—*ante.* अतिशयेन जितकाशी, प्रादितत् । तस्य भावः । इति तृतीया ।

5. इत्थमपि etc —अपि here is misplaced ; it is connected with मम । अनुभूयते इति अनु + भू + अप् कर्मणि अनुभवः impression. He means to say that he can add his own testimony to what is rumoured there.

44. राक्षसः—(सहर्षम्) सखे विराधगुप्त, गच्छत्वम्

अनेनैव आहितुण्डिकच्छद्मना पुनः कुसुमपुरम्। तत्र मे प्रिय-सुहृद् वैतालिकव्यञ्जनः स्तनकलसो नाम प्रतिवसति। स त्वया मद्वचनात् वाच्यः यथा—"चाणक्येन क्रियमाणेषु आज्ञा-भङ्गेषु चन्द्रगुप्तः समुत्तेजनसमर्थैः श्लोकैः उपश्लोकयितव्यः, कार्यञ्च अतिनिभृतं करभकहस्तेन सन्देष्टव्यम्" इति।

Rakshasa—(*With joy*) Friend Viradhagupta, you go back to Kusumapura in this very guise of a snake-charmer. There my dear friend Stanakalasa lives in the garb of a bard He has to be told by you this in my words—"whenever supercession of orders is being made by Chanakya Chandrgupta has to be lauded in verses capable of rousing him thoroughly and (the progress of) the work has to be reported very secretly through the hand of Karabhaka.

विराध—यदाज्ञापयत्यमात्यः (इति निष्क्रान्तः)

Viradha—As Minister commands (*exit*).

(प्रविश्य) पुरुषः—अमच्च, एसो खु सअडदासो विण्णवेदि एदे तिण्णि अलंकारसंजोआ विक्कीअन्दि। ता पच्चक्खीकरेदु अमच्चो [अमात्य एष खलु शकटदासो विज्ञापयति—एते त्रयः अलङ्कारसंयोगाः विक्रीयन्ते। तत् प्रत्यक्षीकरोतु अमात्यः]

Servant—(*Entering*) Minister, here Sakatadasa reports that these three well-made ornaments are going to be sold (for sale) ; let Minister inspect.

राक्षसः—(विलोक्य) अहो महार्हाणि आभरणानि! भद्र उच्यताम् अस्मद्वचनात् शकटदासः परितोष्य विक्रेतारं गृह्यन्ताम् इति।

Rakshasa—(*Seeing them*) Ha ! these are ornaments of great value. Good man, let Sakatadasa be informed in my name that these be secured after satisfying the seller.

पुरुषः— तथा (इति निष्क्रान्तः) ।

Servant—So be it (*exit*).

CHARCHA

1. आहितुण्डिक etc.—See ततः प्रविशति etc. *ante*.

2. वैतालिकव्यञ्जनः—व्यञ्जन garb &c. See *ante*—नानाव्यञ्जनाः प्रणिधयः ।

3. समुत्तेजन etc.—सम + उद् + तिज + णिच् + ल्युट् भावे समुत्तेजन thoroughly rousing. तत्र समर्थाः । तैः । Qual. श्लोकैः ।

4. उपश्लोकयितव्यः—श्लोकैरुपश्लोतव्य इति उप + श्लोक + णिच् (नामधातु) + तव्य कर्मणि ।

5. अलङ्कारसंयोगाः—अलङ्क्रियते एभिः इति अलम् + कृ + घञ् करणे अलङ्काराः । सम्यक् योजनम् इति सम + युज भावे संयोगः proper setting, correct making. अलङ्काराणां संयोगाः = संयुक्ताः अलङ्काराः well-made ornaments—"भावानयने द्रव्यानयनम्" ।

6. महार्हाणि—अर्ह्यते पूज्यते इति अर्ह + घञ् कर्मणि अर्हः worth, price. महान् अर्हः एषाम् of great value. These are Chandragupta's gift to Visvavasu etc. See Act I, *ante*.

7. गृह्यन्ताम्—Rakshasa's nature was unsuspecting ; Chanakya knew this and took full advantage of it. But what is difficult to see is that intimate as Rakshasa was with Parvataka he did not recognise the jewellery, or that it did not strike him as strange that such precious sets are being hawked about in this manner. For further development, see Act V.

45. राक्षसः— यावदहमपि कुसुमपुराय करभकं प्रेषयामि । (उत्थाय) अपि नाम दुरात्मनश्चाणक्यात् चन्द्रगुप्तो भिद्येत । अथवा सिद्धमेव नः समीहितं पश्यामि । कुतः —

मौर्यस्तेजसि सर्वभूतलभुजामाज्ञापको वर्त्तते
चाणक्योऽपि मदाश्रयादयमभूद्राजेति जातस्मयः ।
राज्यप्राप्तिकृतार्थमेकमपरं तीर्णप्रतिज्ञार्णवं
सौहार्दात् कृतकृत्यतैव नियतं लब्धान्तरा भेत्स्यति॥२२॥

(इति निष्क्रान्ताः सर्वे) ।

इति द्वितीयोऽङ्कः ।

Rakshasa—(*To himself*) I too will send Karabhaka to Kusumapura. (*Rising*) Would Chandragupta be really estranged from the vile-hearted Chanakya ? Or I see our wish is already accomplished. (*Do you ask*) Whence ?—Maurya rests on majesty being the commander of all the guardians of the earth ; Chanakya again cherishes the pride—"This man has become king through my protection". The very conscious ness of having gained the end will, with a loop-hole fcund, surely divert from friendship the one that has gained his object on the acquisition of kingdom, and the other that has crossed the ocean cf his vow. (*Exeunt all*).

End of the Second Act.

CHARCHA

1. कुसुमपुराय—कुसुमपुरमभिलक्ष्य । कर्मणि ४र्थी by ' क्रियार्थोपपदस्य—" ।

2. भिद्येत—भिद् + लिङ् ईत कर्मणि । सम्भावनायां लिङ् । There is no such rule for लिङ्, but this is ज्ञापित by the भाष्य । Comp.—' ततः प्रभृति चन्द्रगुप्तशरीरे सहस्रगुणम् अप्रमत्तश्चाणक्य इति श्रुत्वा तद्वधोपाये निराशः सन् राक्षसः 'आशा बलवती राजन् शल्यो जेष्यति पाण्डवान्' इति न्यायेन अतःपरं स्तनकलसद्वारा मौर्यचाणक्ययोः मिथो विरोधेन स्वेष्टसिद्धिं समाशंसते अपि नाम इति''—*Dhundhi*.

3. समीहितम्—सम् + ईह + क्त भावे wish, *i. e.*, rupture between चाणक्य and चन्द्रगुप्त । Obj. of पश्यामि ।

4. अन्वयः—मौर्य्यः सर्वभूतलभुजां आज्ञापकः (सन्) तेजसि वर्त्तते ; चाणक्योऽपि मदाश्रयादयं राजा अभूत्' इति जातस्मयः। राज्यप्राप्तिकृतार्थम् एकं तीर्णप्रतिज्ञार्णवम् अपरं (च) कृतकृत्यता एव लब्धान्तरा सती नियत सौहार्दात् भेत्स्यति। व्याख्या—मौर्य्यः' चन्द्रगुप्तः 'सर्वेषां भूतलभुजां' भूपालानाम् 'आज्ञापकः' प्रशास्ता सन् 'तेजसि वर्त्तते' प्रतापे तिष्ठति आत्मप्रतापं जानाति इत्यर्थः। 'चाणक्योऽपि मदाश्रयात्' ममैव आश्रयेण मामाश्रित्य इत्यर्थः 'अयम्' एष चन्द्रगुप्तः 'राजा अभूत् इति' एव मत्वा 'जातः स्मयो' गर्वो यस्य तादृशः सन्नास्ते। 'राज्यस्य प्राप्त्या' लाभेन 'कृतार्थं' सफलम् 'एकं' मौर्यं 'तीर्णः प्रतिज्ञारूपः अर्णवः' सागरो येन तादृशम् अतएव सफलम् अपरं' चाणक्यञ्च 'कृतकृत्यता एव' इयं कृतकार्य्यता एव 'लब्धः अन्तरः' अवकाशः यथा तादृशी सती कृतकार्य्योऽहम् इति बुद्धिरेव सञ्जाता सती 'नियत' निश्चितं 'सौहार्दात्' मित्रभावात् 'भेत्स्यति' अपसारयिष्यति। "उभौ कृतकृत्यतया परस्पर निरपेक्षौ सन्तौ केनचित् निमित्तेन विरोधे सति पुनर्न सन्धास्येते इति भावः" इति ढुण्ढिः।

5. तेजसि वर्त्तते—He is aware of his power because even kings obey him. Hence he will not tolerate disobedience of order even though it be on the part of Chanakya himself.

6. सर्वभूतल etc.—भूतलं भुञ्जन्ति रक्षन्ति इति भूतल+भुज+क्विप कर्त्तरि the guardians of the world. तेषाम् ; कृद्योगे कर्म्मणि षष्ठी। Even such people serve him, hence the sense of power. आ+ज्ञा+णिच्+ण्वुल् कर्त्तरि commander.

7. सौहार्दात्—शोभनं हृदयमस्य इति सुहृत् friend, by 'सुहृद्दुर्हृदौ मित्रामित्रयोः"। सुहृदो भावः इति सुहृत्+अण् by "हायनान्तयुवादिभ्यः अण्" सुहृत् belong to the युवादि class. Next we have उभयपदवृद्धि by "हृद्भगसिन्ध्वन्ते पूर्वपदस्य च" yielding सौहार्द friendship. The युवादि list includes सुहृदय also, and this gives (Act. to some) सौहृद—cf. "भावस्थिराणि जननान्तरसौहृदानि"—Sak. Acc. V. See also our Add. in Sak. अपादाने ५मी because भेत्स्यति (भिद्+लृट्स्यति) implies motion.

8. लब्धान्तरा—Cf. "लब्धान्तरः सेवया"—*ante*.

तृतीयोऽङ्कः ।

—:o:—

1. (ततः प्रविशति कञ्चुकी)। कञ्चुकी (सनिर्वेदम्)—

रूपादीन् विषयान् निरूप्य करणैर्यैरात्मलाभस्त्वया
लब्धस्तेष्वपि चक्षुरादिषु हताः स्वार्थाववोधक्रियाः ।
अङ्गानि प्रसभं त्यजन्ति पटुतामाज्ञाविधेयानि ते
न्यस्तं मूर्ध्नि पदं तवैव जरया तृष्णे मुधा ताम्यसि ॥ १ ॥

(*Then enters the Chamberlain*). *Chamberlain* (*With despondency*)—Oh Desire, foot has been placed by Age on your head itself; you struggle in vain—the limbs that were obedient to your commands are rapidly losing their power; even the function of perceiving their own objects is lost unto the eyes and the other senses with which forms and other objects were discriminated and the manifestation of your own self attained by you.

अन्वयः ॥ हे तृष्णे मुधा ताम्यसि । आज्ञाविधेयानि ते अङ्गानि प्रसभं पटुतां त्यजन्ति । यैः करणैः रूपादीन् विषयान् निरूप्य त्वया आत्मलाभो लब्धः तेषु चक्षुरादिषु अपि स्वार्थाववोधक्रियाः हताः । जरया तव मूर्ध्नि एव पदं न्यस्तम् । व्याख्या—हे 'तृष्णे' भोगाभिलाष, त्वं 'मुधा ताम्यसि' वृथा परिस्पन्दसे । कुतः इत्याह—'आज्ञाविधेयानि' निदेशवर्त्तीनि 'ते अङ्गानि' हस्तपादादीनि कर्मेन्द्रियाणि 'प्रसभं' हठात् द्रुतमित्यर्थः 'पटुतां त्यजन्ति' शक्तिं जहति, तत् कुतो भोगः, मुधा ताम्यसि । ननु ज्ञानेन्द्रियाणि मे भूयोऽपि कर्मेन्द्रियेषु पाटवमाधास्यन्ति इति चेत्, ? न, यैः करणैः ज्ञानेन्द्रियैः 'रूपादीन्' रूपरसगन्धस्पर्शशब्दान् 'विषयान्' अर्थान् 'निरूप्य' अवधार्य 'त्वया आत्मलाभः' आत्मोत्पत्तिः 'लब्धः' अधिगतः स्वयं समुत्पन्नः अपि तेषु चक्षुरादिषु

अपि स्वार्थस्य' निजविषयस्य रूपादेः यः 'अवबोधः' ज्ञानं तद्रूपाः 'क्रियाः' व्यापाराः 'हताः' लुप्ताः । ज्ञानेन्द्रियाणि ते ज्ञानं नैव जनयन्ति तत् कुतः कर्मेन्द्रियाणां पाठवाधानं, कुतो वा भोगः, मुधा ताम्यसि व्याकुलो भवसि वा । न केवलं ते कर्मकरा नष्टा अचिरात् त्वमपि न भविष्यसि । 'जरया' वार्द्धकेन 'तव मूर्ध्नि एव पदं न्यस्तं' तथा पाददलिता त्वं स्वयमेव म्रियसे मुधा ताम्यसि । वयःप्रकर्षात् हस्तपादादीनि मे अवशानि दर्शनश्रवणप्रभृतिन्यपि लुप्तानि विषयासक्तिश्च क्षीणा जाता इति कञ्चुकिनिर्वेदः ।

CHARCHA

N. B.—Scene = Chandragupta's Palace at Kusumapura.

1. सनिर्वेदम्—निर् + विद + घञ् भावे निर्वेदः despondency. तेन सह etc

2. करणैः—क्रियते एभिः इति कृ + ल्युट करणं करणानि senses. These are the senses of perception (ज्ञानेन्द्रिय) । करणं इया ।

3. आत्मलाभः—आत्मनः निजरूपस्य लाभः । Desire arises after the object of desire is perceived, hence the self (आत्मा) of desire is got from the करण—करणैः आत्मलाभो लब्धः ।

4. अङ्गानि—This refers to the कर्मेन्द्रियs ।

5. प्रसभम्—प्रगता सभा विचारः अस्मात् प्रसभम् thoughtless, unhesitating etc. ; hence *rapid*. तत् यथा तथा । प्रसभं त्यजन्ति पटुताम् = are rapidly losing activity, *i. e.*, failing.

6. आज्ञाविधेयानि—वि + धा + यत् कर्मणि विधेय one who is to be led, *i. e.*, obedient. आज्ञायाः विधेयानि । Cf.—"निद्राविधेयं नरदेवसैन्यम्" ।

7. न्यस्तं मूर्ध्नि पदम्—A colloqualism for brought fully under control.

8. जरया—जरसा is an optional form by "जराया जरसन्यतरस्याम्" ।

9. मुधा—An अव्यय meaning *uselessly, for nothing*. Also cp. "हृदय मा उत्ताम्य"—Sak.

2. (परिक्रम्य आकाशे) भो भोः सुगाङ्गप्रासादाश्रिताः पुरुषाः, सुगृहीतनामा देवश्चन्द्रगुप्तो वः समाज्ञापयति—"प्रवृत्त-कौमुदीमहोत्सवरमणीयतरं कुसुमपुरमवलोकयितुमिच्छामि,

तत् संक्रियन्ताम् अस्मद्दर्शनयोग्याः सुगाङ्गप्रासादोपरिभूमयः" इति। (पुनराकाशे) किं ब्रूथ—'आर्य, किमविदित एवायं देवस्य कौमुदीमहोत्सवप्रतिषेधः' इति। आः दैवोपहताः किमनेन वः सद्यःप्राणहरेण कथोपोद्घातेन ?

(*Going round the stage—gazing at the sky*) Ho ! Ho ! Ye men employed at the Suganga Palace, Sire Chandragupta of auspicious name commands you thus—"I wish to see Kusumapura still more charming with the Kaumudi-festival commenced. So let the upper floors of the Suganga Palace that are suited for our observation, be decorated." (*Again in the sky*) Do you say this—"Noble Sir, is this prohibition of the Kaumudi festival really unknown to Sire." Ah ! you Fate-stricken (or illfated) fellows, what is gained by you by this reference to a subject that entails instant loss to life.

CHARCHA

1. सुगाङ्ग etc.—सुगाङ्गाख्यः प्रासादः, तत्र अधिकृताः नियुक्ताः। Qual पुरुषाः।

2. सुगृहीत etc.—Cf. *ante* "सुगृहीतनाम्नः आर्यचाणक्यस्य" Act. I.

3. प्रवृत्त: etc—कु is पृथिवी। कौ पृथिव्यां मोदते इति कु+मुद+क कर्त्तरि कुमुदम्। तस्य इयम् इति कुमुद+अण् स्त्रियां कौमुदी the full-moon of Aswina and also of Kartika. The वाचस्पत्य quotes—"आश्विने पौर्णमास्यान्तु चरेज्जागरणं निशि। कौमुदी सा समाख्याता कार्य्या लोकविभूतये॥" for the आश्विनपूर्णिमा, and—कुशब्देन मही ज्ञेया मुद हर्षे ततो द्वयम् धातुज्ञैर्नैगमैश्चैव तेन सा कौमुदी स्मृता॥" for the कार्त्तिकपूर्णिमा। Our time is शरत्। Cf.—"अहो शरत्समयसम्भृतशोभानां दिशामतिरमणीयता" etc. below. But शरत् includes both आश्विन and कार्त्तिक। Cf. "शिशिरः पुष्पसमयो ग्रीष्मो वर्षा शरद्धिमम्। माघादिमासयुग्मैस्तु ऋतवः षट्क्रमादिमे" ॥ It is difficult to decide between the two, but the poet's indications are more in favour of कार्त्तिक than of आश्विन। Thus in Sl. 7 and 8 below he says the rivers have dried up; this may be

said of कार्त्तिक not of आश्विन। Again in Sl. 21 he says Hari is awake But Hari sleeps the four months of आषाढ़, श्रावण, भाद्र, आश्विन and awakes in शुक्ला एकादशी of कार्त्तिक i. e., late in कार्त्तिक। "शेते विष्णुःसदाषाढे भाद्रे च परिवर्त्तते। कार्त्तिके परिबुध्येत शुक्लपक्षे हरेर्दिने"।

4. सुगाङ्ग etc —भूमि floor उपरिस्थिता: भूमय उपरिभूमय: top floors; शाकपार्थिवादि etc. सुगाङ्गप्रासादस्य उपरिभुमयः।

5. अविदित एवास्ट देवस्य—अविदित has वर्त्तमाने क्त by "मतिबुद्धि"— and देवस्य takes अनुक्ते कर्त्तरि षष्ठी by "क्तस्य च वर्त्तमाने"।

6. दैवोपहता:—उप + हन + क्त कर्मणि उपहत struck. दैवेन उपहता:।

7. सद्य: etc.—प्राणान् हरन्तीति प्राण + हृ + अच् कर्त्तरि प्राणहर:। सद्य: प्राणहर: सुप् सुपा। तेन।

8. कथोपोद्घातेन—उप + उद् + हन् + घञ् भावे उपोद्घात Introduction, reference etc. कथाया: उपोद्घात: etc. तेन। करणे ३या।

3. ग्रीष्ममिदानीम्—

आलिङ्गन्तु गृहीतधूपसुरभीन् स्तम्भान् पिनद्धस्रजः
सम्पूर्णेन्दुमयूखसंहतिरुचां सच्चामराणां श्रियः।
सिंहाङ्कासनधारणाच्च सुचिरं सञ्जातमूर्च्छामिव
क्षिप्रं चन्दनवारिणा सकुसुमः सेकोऽनुगृह्णातु गाम् ॥ २ ॥

Now—Let the glow of fine *chowries* having the lustre of enmassed beams of the full-moon quickly embrace the pillars that are scented because fumigated with myrrh and have garlands attached to them; let sprinkling with sandal water and supply of flowers forthwith soothe the floor that is in a swoon as it were by the long upholding of the seat marked with lions.

अन्वय॥ इदानीं सम्पूर्णेन्दुमयूखसंहतिरुचां सच्चामराणां श्रिय: गृहीतधूपसुरभीन् पिनद्धस्रज: स्तम्भान् ग्रीष्मम् आलिङ्गन्तु, सकुसुम: चन्दनवारिणा सेक: सुचिरं सिंहाङ्कासनधारणात् सञ्जातमूर्च्छामिव गां क्षिप्रम् अनुगृह्णातु च। व्याख्या—'इदानीं'

सम्प्रति 'सम्पूर्ण:' कलासमग्रः यः इन्दुः' चन्द्रः' पूर्णचन्द्र इत्यर्थः तस्य ये 'मयूखाः' किरणाः तेषां या 'संहतिः' राशिः तस्याः 'रुक्' कान्तिरिव 'रुक्' येषां तादृशानां' 'सच्चामराणां' चमरीपुच्छरचितानां श्रेष्ठचमरीपुच्छानाम् इत्यर्थः 'श्रियः' भासः, 'गृहीताः' सेविताः ये 'धूपाः' तैः 'सुरभीन्' घ्राणतर्पणान् अपिच 'पिनद्धाः' बद्धाः लम्बिता इत्यर्थः स्रजः' मालिकाः येषु तान् 'स्तम्भान् श्रीघ्रम् आलिङ्गन्तु' उपश्लिष्यन्तु। स्तम्भान् धूपैर्वा सयत ततस्तेभ्यः पुष्पमालिकाः चामराणि च लम्बयत इत्यर्थः। अंतावलम्बित एव संस्कारः तत् चिप्रमाधीयताम्। 'कुसुमैः सह' यः 'चन्दनवारिणा' मलयजजलेन सेकः' सेचनं स 'सुचिरं सिंहाङ्कस्य' सिंहचिह्नितस्य 'आसनस्य' सिंहासनस्य इत्यर्थः 'धारणात्' वहनात् 'सञ्जाता मूर्च्छा' यस्याः तादृशीम् 'इव गां' चिप्रं' झटिति 'अनुगृह्णातु' सम्भावयतु समाश्वासयतु। सिंहस्य अङ्करूपे आसने सुचिरं धारिता इयं गौः भयात् मूर्च्छिता, सलिलसेकादिना समाश्वास्यतैनाम् इति च गम्यते। चन्दनवासितेन जलेन भूमेः प्रोक्षणं कृत्वा तदुपरि कुसुमास्तरणं कल्पयत इति विशदार्थः।

CHARCHA

1. गृहीत etc.—See व्याख्या। Qual. स्तम्भान्। The fumigation with myrrh lends an odour that lasts for a considerable time. Hence the pillars (स्तम्भ) have become सुरभि।

2. पिनद्ध etc.—अपि + नह + क्त कर्मणि अपिनद्ध or पिनद्ध। Cf. "वष्टि-भागुरिरल्लोपमवाप्योरुपसर्गयोः। आपञ्चापि हलन्तानां यथा वाचा निशा दिशा" ॥ Also see "अतिपिनद्धेन वल्कलेन" etc.—Sak. Act I. See व्याख्या।

3. सम्पूर्णेन्दु etc.—See व्याख्या। If the moon is full, the rays are brightest. सम् + हन + क्तिन् भावे संहतिः massing together. सम्पूर्णेन्दुमयूखानां संहतिः = संहताः सम्पूर्णेन्दुमयूखाः massed or solidified moon-light—"भावानयने द्रव्यानयनम्"। See व्याख्या। Qual. सच्चामराणाम्।

4. सिंहाङ्कासन etc—Here अङ्क is apparently superfluous. सिंहासन would express the meaning as well. It is however introduced for the sake of the other meaning suggested by the form in गाम् (See next).

5. सञ्जातमूर्च्छां गाम्—गौ means भूमि and also cow. "भूमौ पशौ

गोस्पन्द:" इति हलायुध:। The cow is in a swoon because a lion had held her in his lap (अङ्क); also the Earth is in a swoon because the heavy throne lay on her for a long time. ग्राम is obj. of अनुग्रहात्।

4. किं ब्रूथ 'आर्य, इदमनुष्ठीयते देवस्य शासनम्" इति? भद्रास्त्वरध्वम् अयमागत एव देवश्चन्द्रगुप्तः, य एषः—

सुविश्रब्धैरङ्गैः पथिषु विषमेष्वप्यचलता
चिरं धुर्येणोढा गुरुरपि भुवो यास्य गुरुणा।
धुरं तामेवोच्चैर्नववयसि वोढुं व्यवसितो
मनस्वी दम्यत्वात् स्खलति च न दुःखं वहति च॥३॥

Do you say this— Here, Noble Sir, Sire's command is being obeyed.' Hasten, Good fellows, here Sire Chandragupta has indeed arrived. He it is who—Attempting to bear in young age the very same mighty burden of the Earth which, though heavy, was born long by his father, the veteran, with well-trusted ministers not swerving even on uneven courses, bears it with difficulty because he is still to be trained, yet does not falter strong-minded as he is.

अन्वयः॥ विषमेषु अपि पथिषु अचलता धुर्येण अस्य गुरुणा सुविश्रब्धैः अङ्गैः गुरुः अपि या चिरं ऊढा तामेव उच्चैः भुवो धुरं नववयसि वोढुं व्यवसितः य एष मनस्वी दम्यत्वात् दुःखं वहति च न स्खलति च। व्याख्या – 'विषमेषु' गहनेषु नतोन्नतेषु च 'अपि' किं पुनः समेषु, कार्य्यविधिषु मार्गेषु च 'अचलता' स्थिरेण 'धुर्येण' धुरन्धरेण वृषभेण च अस्य गुरुणा' पित्रा नन्देन 'सुविश्रब्धैः अङ्गैः' 'प्रत्ययितैः सप्तभिः प्रकृतिभिः दृढैर्देहावयवैश्च 'गुरुः' दुर्वहा 'अपि या' धूः 'चिरम् ऊढा' धृता 'तामेव उच्चैः' गुर्वीं 'भुवो धूरं' पृथिव्याः भारं 'नववयसि' तारुण्ये अपरिणते वयसि 'वोढुं' धारयितुं 'व्यवसितः' प्रवृत्तः 'य एष मनस्वी' महामनाः महोत्साह इत्यर्थः चन्द्रगुप्तः 'दम्यत्वात्' असमाप्तशिक्षत्वात् दुःखं वहति च' क्लेशेन धारयति च 'न स्खलति

च' न श्रयाति । द्वौ चकारौ यौगपद्यं सूचयतः । बालत्वादयं राज्यरक्षाकर्मणि क्लिश्यति सत्यं किन्तु महोत्साहतया किञ्चिदपि नास्य हीयते इति भावः । शिखरिणीवृत्तम् ।

CHARCHA

1. सुविश्रब्धैः—वि + श्रम्भ or स्रम्भ + क्त कर्त्तरि विश्रब्धः or विस्रब्धः confiding hence trustworthy (अङ्ग being प्रकृति) ; also strong (when अङ्ग means देह)। अतिशयेन विश्रब्धाः etc. Qual. अङ्गैः।

2. अङ्गैः—The अङ्गs are "स्वामिन् अमात्य, सुहृत, कोष, राष्ट्र, दुर्ग, बल" ; also देह body. करणे तृया। Nanda could bear the burden well and long because besides being a veteran he bore it along with his strong body of officers (अङ्ग)। The idea of a beast of burden carrying a weight runs right through the stanza. सुविश्रब्ध अङ्ग = strong body (for an ox).

3. पथिषु—पथिन् course of action (for the king) ; also track (for the ox).

4. विषमेषु—सम smooth, even. विभिन्नाः समेभ्यः विषमाः (See *ante.*) ; hard to negotiate (for a king) ; cp. "विषमोपि विगाह्यतेनयः"—Kirat II. ; uneven (for an ox).

5. अचलता—चल + शतृ चलन् faltering. न चलन् steady. Applies to both.

6. धुर्येण—धुर् responsibility (for a king) ; weight (for an ox). धुरि साधु तां वहतिवा इति धुर् + यत् धुर्यः equal to the work (for the king) ; trained (for an ox) etc. cp. "पिता धुर्येण दम्यः बिभर्ति" Rag.

7. गुरुणा—गुरु father. The reference is to Nanda. This refutes ढुण्ढिs statement that सर्वार्थसिद्धि's son was Maurya who again was the father of Chandragupta (See *Intro*).

8. नववयसि—The implication is that he was inexperienced ; hence likely to commit mistakes. (See under मनस्वी)। नव requires emphasis, hence ought not to have been compounded.

9. व्यवसित:—वि + अव + सो + क्त कर्त्तरि is ready.

10. मनस्वी—प्रशस्तं मनः अस्य इति मनस् + विनि मत्वर्थे। This is the reason why न स्खलति—commits no mistakes though नववयसि व्यवसितः। It is curious that the Chamberlain gives all the

credit to the मनस्विता of चन्द्रगुप्त for the successful management of state affairs and ignores Chanakya altogether, though he is not slow to recognise the help which Nanda got from his ministers. It will not perhaps do to say that this is what is expected in a स्तुतिवाद of चन्द्रगुप्त। Possibly spite plays its part here, for we find below चाणक्य exclaiming "अहो राजपरिजनस्य चाणक्यापर विद्व षपक्षपात:" and at the end of the Act when the king discards चाणक्य the कञ्चुकिन् is heard saying "दिष्ट्या देव इदानी देव: संवृत्त:"।

11. दम्यत्वात—दम + यत दम्य: one requiring tr ining (for a king); also a young bull. इतौ धूमी। This explains why दुःखं वहति Experience alone procures ease at work Chandragupta feels uncomfortable through want of experience; but commits no mistakes because he is मनस्वी।

12 स्खलति—Makes mistakes (for a king); also slips, stumbles (for a beast of burden).

5. (नेपथ्ये इत इतो देव: ।

(तत: प्रविशति राजा प्रतीहारो च)

(*In the dressing room*) This way Sire, this way. (*Then enter the king and the Warder*).

राजा—(स्वगतम्) राज्यं हि नाम राजधर्मानुवृत्तिपरस्य नृपतेर्महदप्रीतिस्थानम्। कुत:—

परार्थानुष्ठाने रहयति नृपं स्वार्थपरता
परित्यक्तस्वार्थो नियतमयथार्थः क्षितिपतिः।
परार्थश्चेत् स्वार्थादभिमततरो हन्त परवान्
परायत्तः प्रीतेः कथमिव रसं वेत्ति पुरुषः ॥ ४ ॥

King—(*To himself*) A kingdom is indeed a source of

great trouble to the king intent upon observing the duites of a king (Do you ask) Whence ?—In serving other's end self-interest forsakes the king. Verily with self-interest abandoned the name "Lord of the Earth" is not true to its sense. If others' interest is preferable to self-interest, then alas ! the king has a master to serve. How can a man controlled by a master know the taste of pleasure ?

CHARCHA

1. नाम—अव्यय here implying कुत्सा। "नाम प्राकाश्यसंभाव्यक्रोधोपगमकुत्सने" इत्यमरः। Chandragupta here disparages the duties of a king.

2. राजधर्म etc.—राज्ञो धर्मः all the duties of a king. तस्य अनुवृत्तिः अनुसरणम् observance of etc. सा परमस्य etc. Qual. नृपतेः।

3. अन्वयः॥ परार्थानुष्ठाने स्वार्थपरता नृपं रहयति। परित्यक्तस्वार्थः क्षितिपतिः नियतम् अयथार्थः। परार्थः स्वार्थात् अभिमततरश्चेत् हन्त परवान्। परायत्तः पुरुषः प्रीतेः रसं कथमिव वेत्ति। व्याख्या—'परस्य' आत्मेतरस्य पुरुषस्य यः 'अर्थः' प्रयोजनं तस्य 'अनुष्ठाने' साधनकर्मणि 'स्वार्थपरता' आत्मप्रयोजनव्यग्रता 'नृपं रहयति' त्यजति। परकार्यकरणेन राज्ञः स्वकार्यनाशः इत्यर्थः। यदि स्वकार्यं परकार्यमिव अनुष्ठेयमिति चेत्—'परित्यक्तः' उत्सृष्टः स्वार्थः' येन तादृशः 'क्षितिपतिः' भूभर्त्ता 'नियतं' नूनम् 'अयथा' मिथ्या 'अर्थः' अभिधेयः यस्य तादृशो भवति ; स हि स्वनाम्नः अर्थं व्यभिचरति क्षितिपतित्वमेव जहाति इत्यर्थः। मैवं, स्वकार्यात् परकार्यं ज्यायः। तत् यः परकार्यं करोति स एव तत्त्वतः क्षितेः पतिः इति चेत्—'परस्य अर्थः स्वार्थात् अभिमततरश्चेत् यदि प्रियतरः 'हन्त' कष्टम् ! तदा 'परवान्' परस्य विधेयोऽयं क्षितिपतिः। भवतु किं तेन इति चेत्—'परायत्तः' पराधीनः 'पुरुषः प्रीतेः' सुखस्य 'रसं' स्वादं 'कथमिव' केन वा प्रकारेण 'वेत्ति' जानाति ? न केनापि। शिखरिणीवृत्तम्।

4. अयथार्थः etc.—यथा implies पदार्थानतिवृत्ति agreement with facts. न यथा disagreement with facts, hence untrue. क्षितिपति is the master of the whole world. The whole world has to serve him ; if then calling himself क्षितिपति he serves another, he is not true of his name क्षितिपति—he is अयथार्थः क्षितिपतिः।

5. परवान्—परः अस्ति प्रभुत्वेन अस्य etc. a dependant ; cf. "परवती खलु तत्रभवती"—Sak. Act II. [स्वार्थात has विभाषे प्रमी] ।

6. अपि च दुराराध्या हि राजलक्ष्मीः आत्मवद्भिरपि राजभिः । कुतः—

तीक्ष्णादुद्विजते मृदौ परिभवत्रासान्न सन्तिष्ठते
मूर्खं द्वेष्टि न गच्छति प्रणयितामत्यन्तविद्वत्स्वपि ।
शूरेभ्योऽप्यधिकं बिभेत्युपहसत्येकान्तभीरूनहो
श्रीर्लब्धप्रसरेव वेशवनिता दुःखोपचर्या भृशम् ॥ ५ ॥

Moreover, Roval Fortune is hard to serve even by kings with a command over self. How (do you ask) ?—From the stern she suffers anxiety ; in the mild she does not abide through apprehension of insults. Fools she hates, with the highly erudite again she cultivates no friendship. The ever-timid she ridicules ; and the valourous she dreads mightily. Fortune Ho ! like a public woman that has gaired sway (over oue) is extremely hard to please.

CHARCHA

1. दुराराध्या—आ + राध + णिच् (स्वार्थे)+ यत कर्मणि आराध्या । दुःखेन आराध्या । With दुर as an उपपद we get दुराराधा attaching खल् ।

2. आत्मवद्भिः—Mallinatha in Raghu has "उदयादिष्वविकृतिः मनसः सत्वमुच्यते ; आत्मवान् सत्त्ववान प्रोक्त—इत्युत्पलमालायाम्" । Hence आत्मवद्भिः=सत्त्ववद्भिः by those possessing strength of mind and character. Qual. राजभिः which has अनुक्ते कर्त्तरि ३या ।

3. अन्वयः ॥ अहो ! लब्धप्रसरा वेशवनिता इव श्रीः भृशं दुःखोपचर्या । (सा)तीक्ष्णात् उद्विजते, परिभवत्रासात् मृदौ न सन्तिष्ठते । मूर्खं द्वेष्टि, अत्यन्तविद्वत्स्वपि प्रणयितां न गच्छति ; एकान्तभीरून् उपहसति, शूरेभ्योऽपि अधिकं बिभेति । व्याख्या —'अहो' आश्चर्यम् 'लब्धः' प्राप्तः 'प्रसरः' आधिपत्यं यया तादृशी 'वेशवनिता इव' वारवधूरिव 'श्रीः' राजलक्ष्मीः 'भृशं' सुतरां 'दुःखोपचर्या' आयाससेव्या भवति । कथमित्याह—इयं 'तीक्ष्णात्' गुरुदण्डात् पौरुषैकपरायणात् भूपात् 'उद्विजते' शङ्कते,

प्रजाविप्लवेन आश्रयो मे नश्येदिति । 'परिभवात्' अवमाननात् यः 'त्रासः' भयं तस्मात् 'मृदौ' लघुदण्डे चमाभावपरे अपि न सन्तिष्ठते' न स्थैर्यमापद्यते । 'मूर्खम्' अपण्डितं भूपं 'हेष्टि' दूरत एव जहाति । 'अत्यन्तम्' अतिशयेन ये 'विद्वांसः' पण्डिताः भूपाः तेषु 'अपि प्रणयिता' प्रीतिं 'न गच्छति' 'न लभते । राजा चेत विद्वान् स हि सर्वानवज्ञाय शत्रुतां गमयेत् इति । 'एकान्त' सदैव ये 'भीरवः' भीताः तान् 'उपहसति' अवमन्यते । 'शूरेभ्यः अपि' वीरेभ्यश्च 'अधिकं बिभेति' कदा वा म्रियते समरे इति ।

4. परिभव etc—परिभव insult see *ante*. The mild court insult. Insult to the king is an insult to his Sri. Cf.—"मृदुर्भवत्यवज्ञातस्तीक्ष्णादुद्विजते जनः" । The object is to show the difficulty of the situation—one can be neither तीक्ष्ण nor मृदु, what then is he to be ? But there is a way out—the happy mean. Cf.—"काले कालं च सम्प्राप्ते मृदुस्तीक्ष्णोऽथवा भवेत्" also "तेजः चमा वा नैकान्तं कालज्ञस्य महीपतेः"—*Magha* II 83. "मृदुव्यवहितं तेजो भोक्तुमर्थान् प्रकल्पते"—*Magha*. II-88. and "समवृत्तिरुपैति मार्दवं समये यश्चतनोति तिग्मताम् । अधितिष्ठति लोकमोजसा स विवस्वानिव मेदिनीपतिः"—Kirat II.

5. सन्तिष्ठते—सम् + स्था takes आत्मनेपद by "समवप्रविभ्यः स्थः" ।

6. अत्यन्त etc.—अत्यन्तं विद्वान्, सुप् सुपा etc.

7. एकान्त etc—एकः अन्तः स्वरूपं यस्मिन्, ; तद् यथा तथा भीरुः always timid, सुप सुपा ।

8. लब्धप्रसरा—प्र + सृ + अप भावे बाहुलकात् or घः = प्रसरः advance. लब्धः प्रसरो यया etc. One with ascendancy established.

9. दुःखोपचर्य्या—चर + यत् भावे चर्य्या service. उपगता चर्य्या उपचर्य्या service rendered. दुःखा उपचर्य्या अस्याः । The necessity for this round about derivation of उपचर्य्या arises from the fact that if उप be taken as an उपसर्ग the affix here should be ण्यत् and not यत् । Cf.—"गदमदचरयमश्चानुपसर्गे । उपसर्गे तु उपचार्य्या इति स्मृति" ।

7. अन्यच्च, कृतककलहं कृत्वा स्वतन्त्रेण किञ्चित् कालान्तरं व्यवहर्त्तव्यम् इत्यार्यादेशः । स च कथमपि मया पातकमिव अभ्युपगतः । अथवा शश्वत् आर्योपदेशसंस्कृतमतयः सदैव स्वतन्त्रा वयम् । कुतः—

इह विरचयन् साध्वीं शिष्यः क्रियां न निवार्यते
त्यजति तु यदा मार्गं मोहात् तदा गुरुरङ्कुशः ।
विनयरुचयस्तस्मात् सन्तः सदैव निरङ्कुशाः ।
परतरमतः स्वातन्त्र्येभ्यो वयं हि पराङ्मुखाः ॥ ६ ॥

Here is another matter—Preceptor's command is that affairs have to be managed (by me) independently for a short while after getting up a mock quarrel with him. This like a sin has been accepted by me with great reluctance. Or, we are always indepe dent with our views being constantly corrected and improved by Preceptor's instructions. (Do you ask) How ?—In the world, the pupil is not checked doing a good work ; the Preceptor is a curb when he quits the right track through delusion. Hence, the good, with a liking for discipline are always curbless We are indeed supremely averse to (lit. stand with face averted from) an independence other than this

CHARCHA

1. कृतक etc – कृत एव कृतकः artificial, got up तादृशः कलहः । Also Cf. – 'पुत्रकृतकः पदवी मृगस्ते" – Sak. Act IV.

2. स्वतन्त्रेण—स्वः आत्मा तन्त्रं प्रधानमस्य etc. Qual. मया understood

3. कालान्तरम्—कालस्य अन्तरम् अवकाश etc. व्यापार्थे २५१ ।

4. व्यवहर्त्तव्यम्—वि+अव+हृ+तव्य भावे has to managed ; business has to be conducted.

5. आर्योपदेश etc. – आर्यस्य उपदेशः । उपदेशेन संस्क्रियमाणा । तादृशी मतिर्येषाम् । मुट् in संस्क्रियमाण is by "संपर्युपेभ्यः करोतौ भूषणे" ।

6. वयम्—Construe वयम् आर्योपदेशेन संस्क्रियमाणमतयः सन्तः स्वतन्त्रा भवामः । Do not say आर्योपदेशसंस्क्रियमाणमतयो वयं स्वतन्त्रा भवामः, for then आर्योपदेश etc. becomes an ordinary विशेषण and "भव्यादौ हयोश्च" does not apply owing to the prohibition "सविशेषणानां वृत्तिर्न:"

the plural is therefore not available. Cf. "अस्मान् साधु विचिन्त्य संयमधनान्"—Sak. IV.

7. अन्वयः ॥ इह शिष्यः साध्वीं क्रियां विरचयन् न निवार्यते, यदा तु मोहात् सः मार्गं त्यजति तदा गुरुः अङ्कुशः (भवति)। तस्मात् विनयरुचयः सन्तः सदैव निरङ्कुशाः (भवन्ति)। अतः स्वातन्त्र्येभ्यः वयं परतरं हि पराङ्मुखाः। व्याख्या—'इह' अस्मिन् जगति 'शिष्यः' छात्रः 'साध्वीं क्रियां विरचयन्' अनिन्द्यं कर्म कुर्वन् 'न निवार्यते' न निषिध्यते, तत्र स्वतन्त्र एव शिष्यः इत्यर्थः। 'यदा तु यदा पुनः 'मोहात्' मूढतया "मार्गं त्यजति सदाचारमतिक्रामति तदा 'गुरुः' तस्य सम्बन्धे 'अङ्कुशः' नियामकः भवति तं निवारयति इत्यर्थः 'तस्मात्' हेतोः 'विनये' सुशिक्षायां 'रुचिः' स्पृहा येषां तादृशाः शिक्षापक्षपातिनः 'सन्तः' साधवः 'सदा एव निरङ्कुशाः' अबाधाः सदाचारमनतिक्रान्ताः कदापि न निवार्यन्ते इत्यर्थः। 'अतः' अस्मात् इदमतीत्य इति यावत् [ल्यब्लोपे कर्मणि पञ्चमी] यानि 'स्वातन्त्र्याणि' स्वेच्छाचाराः तेभ्यः 'वयं परतरं हि' नितान्तमेव पराङ्मुखाः' विरक्ताः। यादृशं स्वातन्त्र्यं सदाचाररताः सन्तो नित्यं हि लभन्ते तादृशमेव प्रार्थयामहे नाधिकं कञ्चित् कालमपि इति भावः। ढुण्ढिराजस्तु "वयन्तु 'अतः' एभ्यः [पञ्चम्यास्तसिल्] उक्तविधेभ्यः कञ्चित्कालं स्वातन्त्र्येण व्यवहर्त्तव्याम इत्यादिष्टेभ्यः स्वातन्त्र्येभ्यः 'परतरम्' अत्यन्तं 'पराङ्मुखाः' सर्वथा ईदृशं स्वातन्त्र्यं नेच्छामः किञ्चित् कार्य्यानुरोधात् आर्य्यादिष्टेन इदं स्वातन्त्र्यम् आत्मनि अध्यस्य स्वतन्त्रवत् व्यवहरामः इति भावः। यद्वा आर्य्यानुरोधात् इदं स्वातन्त्र्यं कथञ्चित् अभ्युपगतम्। अतः परतरं अतः उत्तरे काले [कालाध्वनोरत्यन्तसंयोगे द्वितीया] स्वातन्त्र्येभ्यो वयं पराङ्मुखाः'। अतः परं कदापि स्वातन्त्र्यं नेच्छामः आर्य्याधीना एव सर्वदा वर्त्तामहे इति इति भावः'—इत्यं व्याचष्टे।

8. सन्तः सदैव निरङ्कुशाः—The good are always unrestrained. I believe I am among the good. So, with a taste for discipline I am *always* स्वतन्त्र; what then does Preceptor mean by asking me to be स्वतन्त्र for a short while? Is the स्वातन्त्र्य to be of a different character altogether?

9. अतः—ल्यब्लोपे पञ्चमी। इदमतीत्य etc. see व्याख्या। Other than the स्वातन्त्र्य that is allowed to those good souls that have a रुचि for विनय। ढुण्ढि wants—(i) अतः एभ्यः *i. e.*, इदम् + भ्यस् (पञ्चमी) + तसिल् स्वार्थे; qual. स्वातन्त्र्येभ्यः—we are greatly averse to such स्वातन्त्र्य। (ii) अतः अस्मात् परतरम्—परशब्दयोगे पञ्चमी—subsequent to this. परतरम् taking अत्यन्तसंयोगे २या।

10. स्वातन्त्र्येभ्यः—स्वतन्त्रस्य भावाः इति स्वतन्त्र + ष्यञ्. स्वातन्त्र्याणि independence. तेभ्यः। "ध्रुवमपाये—" इति ५मी, because पराङ्मुख implies motion (See below). Here सौवतन्त्र्य was expected, स्व being of the द्वारादि class, just as we get दौवारिक instead of द्वारिक। The defence is स्वतन्त्र should be included in the स्वागतादि list and then like स्वागतिक, स्वाभाविक, स्वाध्यिक etc स्वातन्त्र्य may be allowed by the rule "स्वागतादीनाञ्च"। Professor Chakravarti rightly observes that हरदत्त takes स्वागतादि as a closed list. But वर्द्धमान is opposed to this view, he says on स्वागतादि list—"ऐषां ऐजागमो न दृश्यते ते अत्र द्रष्टव्याः," implying thereby that the list is an open one (आकृतिगण)। वर्द्धमान's view seems to be preferable.

11. पराङ्मुखाः—परा अञ्चति इति परा + अञ्च + क्विन् कर्त्तरि पराक् averted. पराक् मुखमेषाम् etc.

8. (प्रकाशम्) आर्य्य वैहीनरे, सुगाङ्गमार्गमादेशय ।

(*Aloud*) Noble Vaihinari, show me the way to the Suganga Palace.

कञ्चुकी—इत इतो देवः । (नाट्येन परिक्रम्य) अयं सुगाङ्गप्रासादः । शनैरारोहतु देवः ।

Chamberlain—This way, Sire, this way. (*Acting going round*) This is the Suganga Palace. Let Sire ascend slowly (or cautiously).

राजा—(नाट्येन आरुह्य—दिशः अवलोक्य) अहो शरत्समयसम्भृतशोभानां दिशामतिरमणीयता ! कुतः ?—

शनैः श्यामीभूताः सितजलधरच्छेदपुलिनाः
समन्तादाकीर्णाः कलविरुतिभिः सारसकुलैः ।
चिताश्चित्राकारैर्निशि विकचनक्षत्रकुमुदै-
र्नभस्तः स्यन्दन्ते सरित इव दीर्घा दश दिशः ॥ ७ ॥

King—(*Acting ascent and observing the quarters*) Oh, the beauty of the quarters with grace added by the autumnal season ! Whence (do you ask)—Having gradually become dry, having become crowded all round with flocks of herons with a sweet cackle, having become strewn at night with fine-looking lily-like stars unveiled, the ten quarters, with masses of white clouds like sand-banks, extend from the summit of the sky like so many streams of great length.

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1 वैहीनरि—वहीनरस्य गोत्रापत्यं पुमान् इति वहीनर + इञ् = विहीनर + इञ = वैहीनरिः । The word becomes विहीनर by "वहीनरस्य इत्वं वक्तव्यम्" । This is after Katyayana. Patanjali refers to the view of another grammarian कुणरवाडव who says 'नैष वहीनरः । कस्तर्हि ? विहीनर एषः । विहीनो नरः कामभोगाभ्याम् विहीनरः । विहीनरस्य अपत्यं वैहीनरिः' । "पृषोदरादित्वात् नलोपः" इति कैयटः । This is Kanchukin's name (for which see our Sak V. - P. 461).

2. शनैः—Gentle. Perhaps the time was *night*, and it was necessary to step with caution.

3. शरत्समय etc.—शरदेव समयः । तेन सम्भृता । तादृशी शोभा यासाम् etc.

4. अन्वयः ॥ शनैः श्यानीभूताः सितजलधरच्छेदपुलिनाः कलविरुतिभिः सारसकुलैः समन्तात् आकीर्णाः दश दिशः निशि चित्राकारैः विकचनक्षत्रकुमुदैः चिताः (सत्यः) दीर्घाः सरित इव नभसः स्यन्दन्ते । व्याख्या—'शनैः' क्रमेण 'श्यानीभूताः' वर्षणमुक्ताः 'सिताः' धवलाः 'जलधरच्छेदाः' मेघखण्डाः 'पुलिनानि' इव सन्ति यासां ताः [उपमितसमासः । ततः अच मत्वर्थीयः] 'कलविरुतिभिः' अव्यक्तमधुरध्वनिभिः 'सारसकुलैः', क्रौञ्चपङ्क्तिभिः 'समन्तात्' सर्वासु दिक्षु 'आकीर्णाः' व्याप्ताः 'दश दिशः निशि' रात्रौ 'चित्राकारैः' अद्भुतदर्शनैः 'कुमुदैः' इव 'विकचैः' अपावृतैः प्रकटितैः इत्यर्थः प्रफुल्लैश्च 'नक्षत्रैः' तारकाभिः 'चिताः' आकुलाः समाकीर्णाः सत्यः 'दीर्घाः' आयताः 'सरित इव' नद्य इव 'नभसः' गगनाग्रात् 'स्यन्दन्ते' प्रसरन्ति ।

5. श्यानीभूताः—श्यै + क्त कर्त्तरि श्यान dry. अश्यानाः श्यानाः भूताः इति श्यान + च्वि + भू + क्त कर्त्तरि become dry. श्यै + क्त = श्या + क्त = श्य + न by "संयोगादेरातो धातोर्यण्वतः" । If however the reference is to solidi-

fication or sense of touch, then श्या + क्त = शी + क्त by "द्रवमूर्त्तिस्पर्शयोः श्यः—"। This gives a further change into शी + न in the case of solidification only. Thus शीनं घृतम्—The ghee has solidified; शीतं जलम्—The water is cool. Hence we have three forms—श्यान, शीन, शीत। ('श्यः अस्पर्शे')।

6. सित etc.—जलानां धराः जलधराः। तेषां छेदाः; (खण्डाः)। सिताः जलधरच्छेदाः। ते पुलिनानि इव सितजलधरच्छेदपुलिनानि। तानि सन्ति आसाम् इति सितजलधरच्छेदपुलिन + अच् मत्वर्थे। Qual. दिशः।

7. निशि—It seems चन्द्रगुप्त visited the place at night.

8. विकच etc.—विगताः कचाः एषां विकचानि with the hair removed *i. e.*, with the shroud of cloud (also sun-light) off. तादृशानि नक्षत्राणि। तानि कुमुदानीव etc. तैः।

9. नभस्तः—ढुण्ढि sees double sense here. "नभस्तः वियतः श्रावणमासाच्च"। 'नभाः श्रावणिकश्च सः' इत्यमरः।" It is not quite clear what is gained by this reference to श्रावण।

10. स्यन्दन्ते—स्यन्द् drops ऊ; hence इट् विकल्पः। Also see "द्युद्भ्यो लुङि"; "वृद्भ्यः स्यसनोः"; "न वृद्भ्यश्चतुर्भ्यः"। अस्यदत, अस्यन्दिष्ट—अस्यन्त। स्यन्त्स्यति—स्यन्दिष्यते—स्यन्त्स्यते।

9. अपि च—

अपामुद्वृत्तानां निजमुपदिशन्त्या स्थितिपदं
दधत्या शालीनामवनतिमुदारे सति फले।
मयूराणामुग्रं विषमिव हरन्त्या मदमहो
कृतः कृत्स्नस्यायं विनय इव लोकस्य शरदा ॥८॥

O! it seems moreover, the whole world has been taught manners (lit. the teaching of manners has been done unto the whole world) by autumn, pointing out their natural place and location to waters that had overflown (also—broken their bond), imparting stoop to paddies the crop becoming mature, removing the turbulence of pea-fowls unbearable like poison.

अन्वयः ॥ अहो उद्वृत्तानाम् अपां निजं स्थितिपदम् उपदिशन्त्या, शालीनां फले उदारे सति अवनतिं दधत्या, मयूराणां विषमिव उग्रं मदं हरन्त्या शरदा कृत्स्नस्य लोकस्य अयं विनयः कृत इव। व्याख्या—'अहो' आश्चर्यम्! किमित्याह—'उद्वृत्तानां' लङ्घिततीराणाम् 'अपां' जलानां नदीस्थानां कासारस्थानाञ्च जलानां 'निजं' स्वाभाविकं 'स्थितिपदञ्च' वासस्थानम् 'उपदिशन्त्या' दर्शयन्त्या शालीनां' धान्यविशेषाणां 'फले' प्रसवे उदारे' परिणते 'सति अवनतिं' नम्रतां दधत्या कुर्वत्या, 'मयूराणां' शिखिनां 'विषमिव उग्रम्' असह्यं 'मदं' गर्वं 'हरन्त्या अपनयन्त्या 'शरदा कृत्स्नस्य' समग्रस्य 'लोकस्य' जगतः 'अयम्' एषः साक्षात् दृश्यमानः विनयः' शिक्षा 'कृत इव'। शरत्-प्रभावात् औद्धत्यं विहाय शमे तिष्ठति जगत् ततः प्रकृतिस्थ इति भावः।

CHARCHA

1. उद्वृत्तानाम्—उद्+वृत+क्त कर्त्तरि उद्वृत्ताः overflown. Also उत्क्रान्ताः वृत्तम् उद्वृत्ताः those that have overstepped bounds. During the rains there is an overflow of waters and surrounding lands are flooded. This is turbulence and has to be checked by autumn.

2. उपदिशन्त्या—उप+दिश+शतृ advising, pointing out.

3. स्थितिपदम्—स्थितेः पदम् the site of location *i.e.*, the natural bed. Autumn brings the waters back and thus teaches them manners. Also here cp. —"भवन्ति नम्रास्तरवः फलागमैः" &c in Sak.

4. उदारे सति—Paddy points upwards even when in crop. This is insolence. Autumn matures the crop and then the paddy bends down under the weight— it is thus taught manners.

5. मयूराणां मदम्—During the rains pea-fowls dance about in great hilarity. This too is insolence. Autumn cools them down and teaches them manners.

6. *Remark*—ढुण्ढि observes—"अनेन पद्येन उद्वृत्तस्य मलयकेतोः भाविनिग्रहः, राक्षसस्य विषवदत्युग्र विक्रमनीतिविषयकमदापहरणं साम्राज्यफलशालिनो महोन्नतेः चन्द्रगुप्तस्य विनयसम्पच्च समासोक्त्या सूचिता" — a far-fetched suggestion undoubtedly.

10. इमामपि—

भर्त्तुस्तथा कलुषितां बहुवल्लभस्य
मार्गे कथञ्चिदवतार्य्य तनूभवन्तीम् ।
सर्वात्मना रतिकथाचतुरेव दूती
गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम् ॥ ८ ॥

Having somehow brought down this highly turbid, but now thinning Ganga to the way to her many-wived husband, Autumn, like a female messenger clever at talking of love, leads her, clear (or—disabused) all over, to the lord of streams.

अन्वयः ॥ नदीपक्षे—तथा कलुषितां तनूभवन्तीं सर्वात्मना प्रसन्नाम् इमां गङ्गामपि रतिकथाचतुरा दूती इव शरत् बहुवल्लभस्य भर्त्तुर्मार्गे कथञ्चित् अवतार्य्य सिन्धुपतिं नयति। व्याख्या—'तथा' तेन प्रकारेण 'कलुषितां' प्रावृषि कर्दमसम्पर्कात् आविलां सम्प्रति शरदि 'तनूभवन्तीं' कृशीभवन्तीं' ततश्च 'सर्वात्मना' उत्तानेषु च गभीरेषु च सर्वत्र 'प्रसन्नां' विमलाम् 'इमां' दृश्यमानां 'गङ्गामपि रतेः' भर्त्तरि भावप्रकर्षस्य या 'कथा' तत्र 'चतुरा' दक्षा दूती इव शरत् बहवः' पत्न्यः 'वल्लभाः' प्रिया यस्य तथाविधस्य अतएव अनुपसर्पणीयस्य 'भर्त्तुः मार्गे' तत्प्रापणपथे आत्मस्थितिपदे इत्यर्थः 'कथञ्चित्' बहुवल्लभत्वादेव कृच्छ्रेण 'अवतार्य' नीत्वा 'सिन्धुपतिं' सागरं नयति' प्रापयति। प्रावृषि सर्वतः प्रधाविता गङ्गा अधुना शरदि निजप्रवाहाणाम् उचितेन मार्गेण वहति इति भावः। नायिकापक्षे—बहुवल्लभस्य भर्त्तुः तथा कलुषितां तनूभवन्तीं गङ्गामपि कथञ्चित् मार्गे अवतार्य्य रतिकथाचतुरा दूती इव शरत् सर्वात्मना प्रसन्नामिमां सिन्धुपतिं नयति। व्याख्या—'बहुवल्लभस्य भर्त्तुः' सम्बन्धे बहुवल्लभत्वादेव 'तथा कलुषितां' मनोमालिन्यवतीम् अतएव 'तनूभवन्तीम्' अल्पीभवन्तीम् अनुपसर्पणात् दृष्टेरविषयीभवन्तीम् इत्यर्थः 'गङ्गामपि' नायिकां 'कथञ्चित् मार्गे' 'अवतार्य्य' उन्मार्गगमनात् रक्षित्वा 'रतिकथाचतुरा दूतीव शरत् सर्वात्मना' साकल्येन 'प्रसन्नाम्' अकलुषाम् 'इमां सिन्धुनामकं पतिं नयति'।

CHARCHA

1. मत्त्:—Construe मत्त: मार्गं also मत्त:सम्बन्धं कलुषिताम्।

2. मार्ग—मार्ग is the old bed. There was उन्मार्गगमन through the rains; also मार्ग, means सन्मार्ग कुलमार्ग, see व्याख्या।

3. कदचित्—The rush of waters towards surrounding lands was very great and was not easily stopped by शरत्। In other words—The rush did not cease immediately at the advent of शरत but after the season had advanced.

4. अवतार्य—अव + तॄ + णिच् + ल्यप having brought *down*. The waters had gone *up* ths adjoining lands.

5. तनूभवन्तीम्—अतनु: तनु: भवन्ती इति तनु + च्वि + भू + शतृ स्त्रियाम् etc. "च्वौ च" इति दीर्घ:। तनूभवन precedes the प्रसन्नता, of the waters. Hence, with क्त in प्रसन्नाम्, it is better to have तनूभूताम् instead of तनूभवन्तीम्।

6. रति etc.—रति is love. She is estranged from her lord, but the messenger artfully leads the conversation so as to create in Ganga a fresh interest in her lord and thus restores her love for him.

7. सिन्धुपतिम्—सिन्धु river (fem). सिन्धूनां पति: *i. e.*, the sea. Also सिन्धु sea (masc.) सिन्धुनामां पति: etc. "देशे नदविशेषेऽब्धौ सिन्धुर्ना सरिति स्त्रियाम्" इत्यमर:।

8. *Remark*—Here again ढुण्ढ observes—"चतुरदूतीव अतिगभीरा चाणक्यनीति: सागरवत् अतिगभीराशय चन्द्रगुप्तं सर्वात्मना सर्वप्रकारेण आपयति" on which the same remark applies as in Sl. 8. above.

11 (समन्तात् नाट्येन अवलोक्य) अये, कथम् अप्रवृत्तकौमुदीमहोत्सवं कुसुमपुरम्? आर्य्य वैहीनरे, अथ अस्मद्वचनात् आघोषित: कुसुमपुरे कौमुदीमहोत्सव: ?

(*Acting observation all round*) Ha! how is it that Kusumapura goes with the Kaumudi festival uncommenced? Noble

Vaihinari, was the celebration of the Kaumudi festival at Kusumapur proclaimed in my name ?

कञ्चुकी—अथ किम् ?

Chamberlain—What else (yes) ?

राजा—तत् किं न गृहीतमस्मद्वचनं पौरैः ?

King—Is it then that my command was not respected (heeded to) by the citizens ?

कञ्चुकी—(कर्णौ पिधाय) शान्तं पापम् ! शान्तं पापम् ! पृथिव्याम् अस्खलितपूर्वं देवस्य शासनं कथं पौरेषु स्खलिष्यति ?

Chamberlain—(*Blocking his ears*) Begone sin ! Begone sin ! Never yet ineffective in the whole world, how could Sire's command be ineffective among the citizens ?

राजा—तत् कथम् अप्रवृत्तकौमुदीमहोत्सवम् अद्यापि कुसुमपुरम् ?

धूर्तैरन्वीयमानाः स्फुटचतुरकथाकोविदैर्वेशनार्यो
नालंकुर्वन्ति रथ्याः पृथुजघनभराक्रान्तिमन्दैः प्रयातैः ।
अन्योऽन्यं स्पर्धमाना न च गृहविभवैः स्वामिनो मुक्तशङ्काः
साकं स्त्रीभिर्भजन्ते विधिमभिलषितं पार्वणं पौरमुख्याः ॥ १० ॥

King—Then how is it that even now Kusumapura has not commenced the Kaumudi festival ? Public women, followed by pimps versed in free clever conversation, do not adorn the streets with steps slow through the imposition of the weight of their vast hips. Nor again do the leading citizens, relieved of apprehension from the king, vie with each other in the richness of their house and adopt along with their women the desired measures enjoined at conjunction.

CHARCHA

1. अप्रवृत्त etc.—A बहुव्रीहि। Also Cf.—"प्रवृत्तकौमुदीमहोत्सव रमणीयतरम्" Para 2, *ante*.

2. वैहीनरि—See also Para 8 *ante*. and our Sak. V.

3. शान्तं पापम्—See Act I *ante*.

4. अस्खलितपूर्वम्—स्खल + क्त कर्त्तरि स्खलित miscarried. पूर्वं स्खलितम् सुप्सुपा। "भूतपूर्वे चरट्" इति ज्ञापकात् पूर्वशब्दस्य परनिपातः। न स्खलितपूर्वम्।

5. अन्वयः॥ वेशनार्य्यः स्फुटचतुरकथाकोविदैः धूर्त्तैः अन्वीयमानाः (सत्यः) पृथुजघनभराक्रान्तिमन्दैः प्रयातैः रथ्याः न अलङ्कुर्वन्ति। स्वामिनो मुक्तशङ्काः पौरमुख्याश्च गृहविभवैः अन्योन्यं स्पर्द्धमानाः (सन्तः) स्त्रीभिः साकम् अभिलषितं पार्वणं विधिं न भजन्ते। व्याख्या—'वेशनार्य्यः' वारवनिताः 'स्फुटाः' स्पष्टाः अगूढा इत्यर्थः 'चतुराः' कुशलाः याः 'कथाः' वाचः तासु 'कोविदैः' विचक्षणैः 'धूर्त्तैः' विटैः 'अन्वीयमानाः' अनुगम्यमानाः सत्यः 'पृथोः' स्थूलस्य 'जघनस्य' यो 'भरः' गुरुता तस्य, 'आक्रान्त्या' आरोपणेन 'मन्दैः' धीरैः 'प्रयातैः पादचारैः करणैः 'रथ्या' राजमार्गान् 'न अलङ्कुर्वन्ति' न मण्डयन्ति। 'स्वामिनः' भूपात् 'मुक्तशङ्काः' निर्भयाः अर्थरुचौ नन्दे गते वित्तापहरणशङ्का नास्ति इति निःशङ्काः 'पौरमुख्याश्च' नागरिकवर्य्या अपि 'गृहस्य' स्वभवनस्य 'विभवैः' सम्पद्भिः 'अन्योन्यं' परस्परं 'स्पर्द्धमानाः' आह्वयमाना इव परस्परेर्ष्यया भवनवैभवं प्रदर्शयन्तः सन्त इत्यर्थः स्त्रीभिः साकं निजवधूभिः सह 'अभिलषितं' काङ्क्षितं 'पार्वणं विधिं' पूर्णिमाचारं कौमुदीकृत्यमित्यर्थः 'न भजन्ते' न प्रतिपद्यन्ते नानुतिष्ठन्ति इत्यर्थः। तत् नूनं लङ्घितं मच्छासनम् अप्रवृत्त एव कौमुदीमहोत्सवः इत्याक्षेपः राज्ञः कञ्चुकिनमुद्दिश्य।

6. धूर्त्तैः—धूर्त्त pimp विट। "धूर्त्तस्तु खण्डलवने धुस्तूरे ना विटे विषु" इति मेदिनी।

7. स्फुट etc.—कौ इति कुशब्दे + विच् कर्त्तरि कौः the Vedas (the प्रातिपदिक is कौ)। वेत्ति इति विद + क कर्त्तरि विदः knower. कौः वेदस्य विदः कोविदः a Vedic scholar बुधः। "सन् सुधीः कोविदो बुधः" इति विश्वः। Hence an expert, an adept. Now see व्याख्या॥ अनु + इ + शानच् कर्मणि = अन्वीयमानाः followed.

8. वेशनार्य्यः—वेश brothel. "वेशो वेश्यागृहेऽपि च"। तस्य नार्य्यः।

9. पृथु etc.—आ + क्रम + क्तिन् भावे आक्रान्ति application, imposition. This seems superfluous (अधिकपद)। Now see व्याख्या।

10. अन्योन्यम्—अन्यस् अन्यम् स्पर्द्धमानाः implies reciprocity व्यतिहार

hence the duplication. "कर्मव्यतिहारे सर्वनाम्नो द्वे वाच्ये समासवच्च बहुलम्"। The double form is usually treated as a Samasa, but अन्य and पर are exceptions by "अन्यपरयोर्न समासवत्"। Thus the विभक्ति is retained. Next by the Vartika "असमासवद्भावे पूर्वपदस्थस्य सुपः सुर्वक्तव्य" we get अन्यः अन्यं स्पर्द्धमानाः = अन्योन्यं स्पर्द्धमानाः।

11. स्वामिनः—स्वं धनमस्य अस्तीति स्व + आमिन मत्वर्थे स्वामिन् master. In this book it generally means King. Cf.—'अमात्य स्वाम्यर्थ एव साधयितव्यः" Act II, Para 36; "स्वाम्यर्थसुहृदन्……स्वामिभक्तानाम्………" Act II, Para 39 etc. तस्मात्। "भीत्रार्थानाम्—" इति पञ्चमी। The point is, नन्द's rapacity was well-known; the rich were often subjected to extortion during his rule and people took good care to hide their wealth from royal view. Chandragupta was of a different type altogether; hence there was no risk in a display of wealth before his eyes. ढुण्ढि takes "स्वामिनः as 1st case plural, qual. पौरमुख्याः। स्वामिनो गृहस्वामिनो वसनभूषणादिसंस्कारे स्पर्द्धया अन्योन्यम् आधिक्येन दर्शयन्तः पौरमुख्याः" etc. स्वामिनः पौरमुख्याः = rich leaders of citizens.

12. पार्वणम्—पर्वन् a joint; hence conjunction *i e.*, अमावस्या and पौर्णमासी। Here the latter. तत्र भव इति पर्वन् + अण् पार्वणः that which appears at that time of full-moon. The अण् here is irregular, because "तत्र भवः", "तत्र जातः", "तस्य इदम्", "तेन प्रोक्तम्" etc. are technically called शैषिक senses (शेषे)। But in the case of a कालवाचक word the शैषिक affix usually allowed is ठञ् by "कालात् ठञ्"। It is true पर्वन् is not primarily a काल, but if there is reference to काल even in the remotest degree, the affix is none other than ठञ्। "यथा कथञ्चित् गुणवृत्त्यापि काले वर्त्तमानात् प्रत्यय इष्यते"—*Vrittikara*. Hence पार्वण has to be condemned (अपशब्द)। शिष्टप्रयोगात् सोढव्य। The correct form being पार्वक with ठञ्; "कथं तर्हि 'शार्वरस्य तमसो निषिद्धये' इति कालिदासः, अनुदितौषसरागा' इति भारविः, सभानकालीन', प्राक्कालीनम् इत्यादि च? अपभ्रंशा एवैते इति प्रामाणिकाः" —*Bhattoji*. Note that पार्विकम् preserves the metre also.

12. कञ्चुकी—एवमेवैतत् ।
Chamberlain—It is indeed so.

राजा—किमेतत् ?
King—What is it ?

कञ्चुकी—देव इदम् ।
Chamberlain—Sire, it is this.

राजा—स्फुटं कथय ।
King—Speak out plainly.

कञ्चुकी—प्रतिषिद्धः कौमुदीमहोत्सवः ।
Chamberlain—The Kaumudi festival has been prohibited.

राजा—(सकोपम्) आः केन ?
King—(*With warmth*) Ha ! by whom ?

कञ्चुकी—देव नातःपरं विज्ञापयितुं शक्यम् ।
Chamberlain—Sire, beyond this cannot be reported.

राजा—न खलु आर्यचाणक्येन अपहृतः प्रेक्षकाणाम् अतिशयरमणीयश्चक्षुषो विषयः ।

King—Really, by Noble Chanakya has not been removed this excessively delightful object of sight of on-lookers.

कञ्चुकी—देव कोऽन्यो जीवितुकामो देवस्य शासनम् अतिवर्त्तेत ।

Chamberlain—Sire, who else with a desire to live would over-rule Sire's command ?

राजा—शोणोत्तरे, उपवेष्टुमिच्छामि ।
King—Sonottara, I wish to sit down.

प्रतीहारी—देव एदं सिंहासणम् [देव इदं सिंहासनम्] ।
Warder—Sire, here is your throne.

राजा—(नाट्येनउपविश्य) आर्य्य वैहीनरे आर्य्यचाणक्यं द्रष्टुमिच्छामि ।

King—(Acting sitting down) Noble Vaihinari. I wish to see Noble Chanakya.

कञ्चुकी—यदाज्ञापयति देवः (इति निष्क्रान्तः) ।

Chamberlain—As Sire commands (*exit*).

CHARCHA

1. विज्ञापयितुम्—वि + ज्ञा + णिच् + तुमुन् । Usually this is the antithesis of आज्ञापयितुम् । The former being used when a junior reports to senior and the latter refers to the command of a senior to a junior.

2 जोवितुकामः—जीवितुं कामः अस्य । The म of जीवितुम् disappears in this Samasa by the dictum "तुङ्काममनसोरपि" ।

3. अतिवर्त्तेत—अतीत्य वर्त्तेत इति अति + वृत + लिङ् ईत । शंका लिङ् । Or सम्भावनायां लिङ् ।

4. शोणोत्तरे etc—Here the king pretends that he is so much affected by this unpleasant news that he can no longer keep standing.

13. (ततः प्रविशति आसनस्थः स्वभवनगतः कोपानुविद्धां चिन्तां नाटयंश्चाणक्यः) चाणक्यः—कथं स्पर्द्धते मया सह दुरात्मा राक्षसः—

कृतागाः कौटिल्यो भुजग इव निर्याय नगराद्
यथा नन्दान् हत्वा नृपतिमकरोन्मौर्य्यवृषलम् ।
तथाहं मौर्य्येन्दोः श्रियमपहरामीति कृतधीः
प्रकर्षं मद्बुद्धेरतिशयितुमेष व्यवसितः ॥ ११ ॥

(*Then enter on a seat, in his own house, Chanakya acting meditation mixed with anger*) *Chanakya*—How so ! The vile-

hearted Rakshasa vies with me ! This fellow has ventured to surpass the grandeur of my wit (lit. supremacy) having made up his mind thus—"I will wrest the fortune of the moon-like Maurya just as Kautilya who, on being insulted, went out of the capital city like a molested serpent and made Maurya a king having killed the Nandas"

अन्वयः ॥ यथा कौटिल्यः कृतागाः (सन्) भुजग इव नगरात् निर्याय नन्दान् हत्वा मौर्यवृषलं नृपतिम् अकरोत् तथा अहं मौर्येन्दोः श्रियम् अपहरामि" इति कृतधीः एष मद्बुद्धेः प्रकर्षम् अतिशयितुं व्यवसितः। व्याख्या—'यथा कौटिल्यः' चाणक्यः 'कृतम्' आचरितम् 'आगः' अपराधो यस्मिन् तादृशः सन् 'भुजग इव' सर्पवत् 'नगरात्' कुसुमपुरात् निर्याय' बहिर्गत्वा 'नन्दान् हत्वा मौर्यं' मुरागर्भजातं "वृषलं" शूद्रं चन्द्रगुप्तं 'नृपतिम् अकरोत्' राजानं व्यधात राज्ये अभिषिक्तवान् तथा 'अहम् इन्दुतुल्यस्य चन्द्रकल्पस्य 'मौर्यस्य' चन्द्रगुप्तस्य 'श्रियं' लक्ष्मीम् 'अपहरामि' अपनयामि 'इति' अनेन प्रकारेण 'कृता' कल्पिता 'धीः' मतिः येन तादृशः विहितसङ्कल्पः 'एषः' राक्षसः 'मद्बुद्धेः' मदीयायाः मतेः 'प्रकर्षं' सम्पदम् 'अतिशयितुम्' अतिवर्तितुं बुद्ध्या मद्बुद्धिं व्यतीत्य स्थातुम् इत्यर्थः। 'व्यवसितः' प्रक्रान्तः यतते इत्यर्थः। स हि मन्यते मद्बुद्धेरपि आत्मनो बुद्धिः प्रकृष्टा, अहो भ्रमः इति भावः।

CHARCHA

1. कोपानुविद्धाम्—अनु + व्यध + क्त कर्मणि अनुविद्धः tinged. कोपेन अनुविद्धा tinged with anger, रोषरञ्जिता etc.

2. दुरात्मा—See *ante*. Or say आत्मन् is बुद्धि। दुष्टः आत्मा अस्य fool दुर्बुद्धिः। "आत्मा यत्नो धृतिर्बुद्धिः स्वभावो ब्रह्म वर्ष्म च" इत्यमरः।

3. भुजग इव—भुजेन कुटिलगत्या गच्छतीति भुज + गम + ड कर्त्तरि। भुजङ्ग and भुजङ्गम् are got with खच्। Kautilya resolved vengeance like a molested Serpent.

4. अपहरामि—I shall wrest. This implies death of चन्द्रगुप्त and installation of another king, Malayaketu, in his place. For the sake of the दृष्टान्त these two facts should have been expressly stated. ढुण्ढि thinks that चाणक्य suppresses them on

purpose with a view to say that Rakshasa lacks constructive skill and is only trying to destroy. "ममैव नास्य बुद्धिबलं परन्तु मत्सरमात्रेण 'अशक्तोऽहं गृहारम्भे शक्तोऽहं गृहभञ्जने' इति न्यायेन मौर्यापकारमात्राय प्रयतमानः"—*Dhundhi.*

5. प्रकर्षम्—प्र + कृष + घञ् भावे प्रकर्षः: excellence, majesty.

6. अतिशयितुम्—अति + शी + तुमुन् to excell. उपसर्गवशात् सकर्मकत्वम्।

7. व्यवसितः—वि + अव + सो + क्त कर्त्तरि is bent upon. Nom. एषः which refers to राक्षस।

14. (आकाशे लक्ष्यं बद्ध्वा) राक्षस राक्षस, विरम्यताम् अस्मात् दुर्व्यवसनात्—

उत्सिक्तः कुसचिवदृष्टराजतन्त्रो
नन्दोऽसौ न भवति चन्द्रगुप्त एषः।
चाणक्यस्त्वमपि च नैव केवलं ते
साधर्म्यं मदनुकृतेः प्रधानवैरम् ॥ १२ ॥

(*Fixing his gaze in the air*) Rakshasa, O Rakshasa stop from this mad pursuit. This one is Chandragupta, not that haughty Nanda with affairs of state supervised by bad ministers. You too are certainly not Chanakya. In the matter of your imitation of me the common attribute is merely the enmity with the principal (king).

अन्वयः॥ एषः चन्द्रगुप्तः, उत्सिक्तः कुसचिवदृष्टराज्यतन्त्रः असौ नन्दः न भवति। त्वमपि च नैव चाणक्यः। केवलं प्रधानवैरं ते मदनुकृतेः साधर्म्यम्। व्याख्या—'एषः', अयं मया कृती राजा नाम्ना 'चन्द्रगुप्तो भवति, 'उत्सिक्तः' गर्वितः 'कुत्सितैः' अनभिज्ञैरित्यर्थः 'सचिवैः' अमात्यैः 'दृष्ट' निरूपितं 'राज्यस्य तन्त्रम्' इतिकर्त्तव्यता यस्य तादृशः 'असौ नन्दः' अयं नन्दो न भवति। नन्दात् विलक्षणः अयं चन्द्रगुप्तोदुरुच्छेदस्त्वया इत्यर्थः। विना च वैलक्षण्यं 'त्वमपि च नैव चाणक्यः' असि। वस्तुतस्तु 'केवलम् एकं' 'प्रधानेन' मुख्येन राज्ञा सह इत्यर्थः यत् वैरं' शत्रुता तदेव 'ते' तव

या 'मदीया अनुकृतिः' अनुकरणं तस्याः 'साधर्म्य' तुल्यता। ममेव तवापि राज्ञा विरोधः, एतन्मात्रम् आवयोः समता। पक्षान्तरे नन्दात् ज्यायान् चन्द्रगुप्तः लब्ध चाणक्याद्धीन इति प्रसङ्ग एव नास्ति सादृश्यस्य, तद्विरम्यताम् अस्माद् व्यसनात्।

CHARCHA

1. दुर्व्यसनात्—व्यस्यते क्षिप्यते अनेन इति वि+अस+ल्युट करणे an engrossing pursuit. दुष्टं व्यसनम् etc. तस्मात्। "जुगुप्साविराम—" इत्यपादाने ५मी।

2. कुसचिव etc.—See व्याख्या। Telang reads राज्यभारः for राज्यतन्त्रः, but इष्ट does not seem to be suitable with respect to भार which is usually spoken of as ऊढ़ धृत etc. तन्त्र is इतिकर्त्तव्यता decision. adoption of measures etc. राज्यस्य तन्त्रम्=the steps to be taken at mergencies of state. "इतिकर्त्तव्यता तन्त्रमुपायश्च द्विसाधकः" इति त्रिकाण्डशेषः। Cf.—"अस्मासु भारो पतराज्यतन्त्रभारः"—Act I, *ante* also "प्रजाः प्रजाः स्वा इव तन्त्रयित्वा"—Sak. Act V. Sisu II. 88.

3. साधर्म्यम्—समानो धर्मः सधर्मः with समान changed to स। स एव इति सधर्म+ष्यञ् स्वार्थे। Or समनो धर्मः अस्य इति सधर्म+अनिच्सधर्मा। सधर्मणः भावः इति सधर्मन्+ष्यञ साधर्म्य म resemblance. cp.धर्मादनिच्केवलात्

4. मदनुकृतेः—मम अनुकृतिः अनुकरणम् etc. शेषे षष्ठी। ढुण्ढि notices the reading मदनुकृतौ विषये, अधि ७मी।

5. प्रधानवैरम्—प्रधान principal मुख्य, *i, e.*, राजा। तेन वैरम्। The two cases have no similarity except in one point. namely, the attack is on the king. The kings however are dissimilar; the aggressors—myself and yourself—are dissimilar too. Similarity in results cannot be expected under these conditions, so desist before you are disgraced.

15. (विचिन्त्य) अथवा नातिमात्रम् अत्र वस्तुनि मया मनः खेदयितव्यम्। कुतः—

मद्भृत्यैः किल सोऽपि पर्वतसुतो व्यापतः प्रविष्टान्तरै-
रुद्युक्ताः स्वनियोगसाधनविधौ सिद्धार्थकाद्याः स्पशाः।

कृत्वा सम्प्रति कैतवेन कलहं मौर्य्येन्दुना राक्षसं
भेत्स्यामि स्वमतेन भेदकुशलस्त्वेष प्रतीपं द्विषः ॥ १२ ॥

(*Reflecting*) Or, my mind need not be troubled too much by me in this matter. (Do you ask) Why ?—Indeed, he too, the son of Parvata, is surrounded by my afficers that have gained his heart ; spies too such as Siddharthaka and others are engaged in the matter of carrying out their mission. Clever at alienation as I am, I will now having falsely picked up a row with the moon-like Maurya sever the antagonistic Rakshasa from our enemy at my will.

अन्वयः ॥ स पर्वतसुतः अपि प्रविष्टान्तरैः मद्भृत्यैः व्याप्तः किल। सिद्धार्थकाद्याः स्पशाः स्वनियोगसाधनविधौ उद्युक्ताः। भेदकुशलस्तु (अहम्) सम्प्रति कैतवेन मौर्य्येन्दुना कलहं कृत्वा प्रतीपं राक्षसम् एष स्वमतेन द्विषः भेत्स्यामि।

व्याख्या—'स पर्वतसुतोऽपि' पर्वतकपुत्रो मलयकेतुश्च 'प्रविष्ट' कृतपदम् 'अन्तरं' हृदयं यैः तादृशैः वशीकृतशत्रुचित्तैः इत्यर्थः 'मद्भृत्यैः' मत्सेवकैः भागुरायणादिभिः 'व्याप्तः किल' परिवारित एव। 'सिद्धार्थकाद्याः' सिद्धार्थकप्रमुखाः 'स्पशाः' चराः 'स्वनियोगस्य' निजकर्मणः, राक्षसवञ्चनरूपस्य 'साधनविधौ' यथोपदेशानुष्ठाने उद्युक्ताः' व्यापृताश्च। भागुरायणादयो मलयकेतौ सिद्धार्थकादयः राक्षसे व्यापारिता भेदार्थं निपुणं यतमानास्तिष्ठन्ति। 'भेदे' राष्ट्रविच्छेदे 'कुशलस्तु' पटुः अहं पुनः 'सम्प्रति' अद्य 'कैतवेन' छलेन 'इन्दुतुल्येन मौर्य्येण' सह 'कलहं कृत्वा विवादं प्रस्तुत्य 'प्रतीपं' प्रतिकूलं 'राक्षसं एषः' अचिरात् 'स्वमतेन' आत्मच्छन्देन यथेच्छमित्यर्थः; द्विषः' शत्रुतः मलयकेतोः 'भेत्स्यामि' अपसारयिष्यामि, अपरक्तं करिष्यामि।

CHARCHA

1. उद्युक्ताः—युज समाधौ दिवादिरकर्मकः। उद्+युज+क्त कर्त्तरि वर्त्तमाने। See next.

2. भेत्स्यामि स्वमतेन—स्वं मतम् own will. तेन। इया करणे हेतौ वा। स्वमतेन भेत्स्यामि=यथारुचि भेत्स्यामि, *i.e.*, this भेदकर्म is easy to me.

The reason precedes—Malayaketu is being worked upon by my men ; Siddharthaka, etc., are busy with Rakshasa. Both of them are thus within my clutches Hence स्वमतेन भेत्स्यामि with Rakshasa duped by the sham quarrel. See next.

3. भेदकुशलस्त्वेष: – एष: goes with भेत्स्यामि implying अविलम्ब in the भेदक्रिया। Cf.—"एष त्वामभिनवकण्ठशोणितार्थी"—Sak. Act VI. *Dhundhi* reads भेदकुशलोऽस्त्वेष: and explains—'एष: राक्षस: 'स्वमतेन' स्वसम्मत्या भेदकुशल: अस्तु' चन्द्रगुप्तात चाणक्य भेत्स्यामि इति स्वस्मिन् कुशलत्वमन्य: अस्तु। न तु अस्य ममैव सामर्थ्यापौष्कल्यं बुद्धिवलञ्च अस्ति इति भाव:"।

4. प्रतीपम्—प्रतिगता: आप: अस्मिन् इति प्रति + अप् + अ (समासान्त) = प्रति + ईप = प्रतीप:। This is by "द्व्यन्तरुपसर्गेभ्य: अप ईत्" which changes अप into ईप। The समासान्त is by "ऋक्पू:—"। प्रतीप: lit. means the place where the current turns. Hence *opposed*. वम्। Qual. राक्षसम्। The intervention of स्वमतेन भेदकुशलस्त्वेष: renders the construction obscure (दूरान्वय)।

16. (प्रविश्य) कञ्चुकी—कष्टं खलु सेवा—
भेतव्यं नृपतेस्तत: सचिवतो राज्ञस्ततो वल्लभाद्
अन्येभ्यश्च वसन्ति येऽस्य भवने लब्धप्रसादा विटा:।
दैन्यादुन्मुखदर्शनापलपनै: पिण्डार्थमायस्यत:
सेवां लाघवकारिणीं कृतधिय: स्थाने श्ववृत्तिं विदु: ॥१४॥

Chamberlain (Entering) Service is misery indeed—The king has to be dreaded, next the ministers, then the king's favourite, and also others—pimps who live in his house with favour gained. Rightly do the right-thinking deem as the dog's routine, the service of people toiling for bread with looks upturned and mis-representations through helplessness —service that imparts meanness.

अन्वय: ॥ नृपते: भेतव्यम् ; तत: सचिवत: ; ततो राज्ञो वल्लभात्, अन्येभ्यश्च

पलपनैः पिण्डार्थम् आयस्यतः लाघवकारिणीं सेवां श्ववृत्तिं विदुः। व्याख्या—कष्टं खलु सेवा इति यदुक्तं तदेव प्रपञ्चयति। 'नृपतेः' राज्ञः 'भेतव्यं' शङ्कितव्यं कदा वा कुप्येदिति। तदनन्तरं 'सचिवतः' अमात्यात् भेतव्यं सोऽपि राजेव निग्रहेऽधिकारी इति। 'ततः' तदनन्तरं 'राज्ञो वल्लभात्' प्रीतिपात्रात् भेतव्यं स हि रुष्टः राजानं विज्ञापयेत् इति। 'अन्येभ्यश्च' एतद्व्यतिरिक्तेभ्योऽपि भेतव्यम्। के ते इत्याह—'ये लब्धः प्रसादः' अनुग्रहः यैः तादृशाः 'विटाः' धूर्ताः 'अस्य' राज्ञः 'भवने' गृहे 'वसन्ति' तेभ्योऽपि भेतव्यम्। तेऽपि राज्ञे निवेद्य अप्रियं कर्त्तुं शक्ता इति स्थाने' सुष्ठु युक्तमेव यत 'कृतधियः' विनीतमतयः' पण्डिता इत्यर्थः, जना दैन्यात्' दरिद्रतया हेतुना उन्मुख ' मुखमुन्नमय्य यानि 'दर्शनानि' वीक्षितानि यानि च 'अपलपनानि' मिथ्याभाषणानि तैः करणैः—पिण्डार्थं भोज्यार्थम् 'आयस्यतः' क्लिश्यमानस्य सेवकस्य 'लाघवकारिणीं' कृपणताजननीं 'सेवां' प्रभुपरिचर्यां 'श्ववृत्तिं' कुक्कुरजीवां 'विदुः' मन्यन्ते।

CHARCHA

1. कष्टम्—सामान्ये नपुंसकम्। Misery. It is the general name of which सेवा is a class. Hence the difference of gender is of no consequence.

2. उन्मुख etc.—उन्नतं मुखं यस्मिन् तद् उन्मुखम्। उन्मुखं यथा तथा दर्शनम् उन्मुखदर्शनम् looking with face upturned. The look is directed at the face of the master. This is what the dog does, the object is to divine the masters' intentions by a study of his face and act accordingly to please him. The same is the lot of the needy server. अप + लप + ल्युट् भावे अपलपन false statement. The dog's अपलपन is his low whining. *Dhundhi* says "श्वविषये अपलपनं ताड़नभयेन गात्रसङ्कोचनम्"।

3. कृतधियः—कृत trained. कृता धीः एषाम of trained intellect, *i. e.*, those who can rightly judge matters.

4. स्थाने—अव्यय meaning युक्तम्। Expresses the despondency of the Chamberlain. What a hard lot ! I have to please the

master and also the minister, but just now the two are working at cross purposes. To please one I have to offend the other. O woe!

17. (परिक्रम्य अवलोक्य च) इदमार्य्यचाणक्यगृहम् । यावत् प्रविशामि । (प्रविश्य अवलोक्य च) अहो राजाधिराज-मन्त्रिणो विभूतिः । तथाहि—

उपलशकलमेतद्भेदकं गोमयानां
वटुभिरुपहृतानां वर्हिषां कूटमेतत् ।
शरणमपि समिद्भिः शुष्यमाणाभिराभिर्-
विनमितपटलान्तं दृश्यते जीर्णकुड्यम् ॥ १५ ॥

(*Going round and observing*) This is Noble Chanakya's house. Let me enter. (*Entering and observing*) O the affluence of the minister of the king of kings! Thus—Here is seen a piece of stone to pound cow-dung with; there appears a heap of Kusa grass collected by young disciples; the shed too is being seen with dilapidated walls and the corners of the roof borne down with yonder sacrificial fagots that are drying.

अन्वयः ॥ गोमयानां भेदकम् एतत् उपलशकलं (दृश्यते); वटुभिः उपहृतानां वर्हिषाम् एतत् कूटं (दृश्यते), शुष्यमाणाभिः आभिः समिद्भिः विनमितपटलान्तं जीर्णकुड्यं शरणमपि दृश्यते । व्याख्या—शुष्काणां 'गोमयानां' गोपुरीषपिण्डानां 'भेदकं' पेषकम् 'एतत्' इदम् 'उपलशकलं' प्रस्तरखण्डं दृश्यते । 'वटुभिः' शिष्यभूतैः ब्राह्मण-कुमारैः 'उपहृतानाम्' आहृत्य रचितानां 'वर्हिषां' कुशानाम् एतत् 'कूटम्' एष राशिः दृश्यते । 'शुष्यमाणाभिः' आतपे शोषं गच्छन्तीभिः 'आभिः' पुरोवर्त्तिनीभिः 'समिद्भिः' यज्ञकाष्ठैः 'विनमितः' अवपीडितः 'पटलान्तः' चालप्रान्तः यस्य तादृशं 'जीर्णं' काल-ध्वस्त 'कुड्य'भित्तिः यस्य तादृशं 'शरणमपि' गृहञ्च दृश्यते लक्ष्यते । अहो विभूतिः इति सोत्प्रासोक्तिः । "अनेनास्य अप्रतिग्रहत्वकर्मठत्वादयः श्रोत्रियगुणा उक्ता" इति ढुण्ढिः ।

CHARCHA

1. उपल etc.—उपल stone. शकल piece. उपलस्य शकलम्।

2. गोमयानाम्—गोः पुरीषम् इति गो + मयट् गोमयम् cow-dung ; गोमय cakes are used as fuel. कृद्योगा कर्मणि षष्ठी।

3. कूटमेतत्—*Dhundhi* reads स्तूपम् for कूटम। The meaning is the same. But स्तूप is masculine ; "फेनस्तूपौ समूपकौ" इत्यमरः। कूट is both masculine and neuter. "कूटोऽस्त्री निश्चले राशौ" इति मेदिनी। So Prefer कूट।

4. शरणम्—उपलशकलम् and बर्हिषां कूटम् are on the yard and noticed first. Then he looks at the cottage (शरण) itself. "शरणं गृहरक्षित्रोः" इत्यमरः।

5. समिद्भिः—समिध्यते आभिः इति सम् + इन्ध + क्विप् करणे समिधः sacrificial fagots, etc. अनुक्ते कर्त्तरि तृया।

6. विनमित etc.—वि + नम + णिच् क्त कर्मणि = विनमित ; but नमित or नामित (see Magha. I, 13). पटल roof. "पटलं छदिः" इत्यमरः। छदिस् is the vernacular छात। See व्याख्या। Adj. to शरणम्।

7. जीर्णकुड्यम्—कुड्य wall भित्ति। "भित्तिः स्त्री कुड्यम्" इत्यमरः।

18. तत् स्थाने खल्वस्य वृषलो देवश्चन्द्रगुप्त इति। कुतः—

स्तुवन्त्यश्रान्तास्याः क्षितिपतिमभूतैरपि गुणैः
प्रवाचः कार्पण्याद् यदवितथवाचोऽपि पुरुषाः।
प्रभावस्तृष्णायाः स खलु सकलः स्यादितरथा
निरीहाणामीशस्तृणमिव तिरस्कारविषयः॥ १६॥

So it is no wonder (lit.—it is proper) that to him Sire Chandragupta is only a Sudra. (Do you ask) How ?—It is indeed the full (manifestation of the) power of desire that even men of truthful speech (becoming) garrulous from (a sense of) helplessness belaud the lord of the Earth with mouths untired even for virtues unpossessed. If it were

otherwise, the king would become like straw an object of contempt to people whose desire is gone completely.

CHARCHA

1. स्थाने etc.—देवश्चन्द्रगुप्तः अस्य' चाणक्यस्य सम्बन्धे 'वृषलः' शूद्रमात्रम् इति यत् तत् 'स्थाने' युक्तमेव। Chanakya treats Chandragupta as a mere Sudra ignoring his royalty. This he can for reasons below. Dhundhi reads वृषलाद्यश्चन्द्रगुप्तः for वृषलो देवश्चन्द्रगुप्तः। वृषलशब्देन वदितुमर्हः इति वृषल+वद्+क्यप् कर्मणि वृषलाद्यः one deserving to be called a वृषल। The rule is "वदः सुपि क्यप् च"। But the कञ्चुकी never speaks of the king by name without adding देव। Hence we prefer देवश्चन्द्रगुप्तः to bare चन्द्रगुप्तः। There is *apparently* another objection to Dundhi's reading, namely. the क्यप् here according to some, is not avaialable in the कर्मवाच्य। भावे has to be attached to this rule from the next rule "भुवो भावे"। It is true Bhattoji accepts this view. But Haradatta refers to it with disapproval—'उत्तरसूत्रादिह भावग्रहणमपेक्षणीयम् इत्याहुः"। इत्याहुः—So they say—implies disapproval. Nagesa agrees with Haradatta and openly discards भावे। Thus— इदं चिन्त्यम्। 'भुवो भावे' इति सूत्रे उत्तरार्थं भावग्रहणम् इति भाष्योक्तेः।......भावे ब्रह्मोद्यम्' इत्यादि तु छान्दसम् बाहुलकाद्वा इति बोध्यम्"। Cf. also—'लः कर्मणि च भावे चाकर्मकेभ्यः", 'तयोरेव कृत्यक्तखलर्थाः" which donot allow भावे कृत्य after a सकर्मक root like वद्। This is why we say the objection is only apparent.

2. अन्वयः॥ अवितथवाचः अपि पुरुषाः कार्पण्यात् प्रवाचः (सन्तः) अश्रान्तास्याः (भूत्वा) अभूतैरपि गुणैः क्षितिपतिं स्तुवन्ति (इति) यत् स खलु तृष्णायाः सकलः प्रभावः। इतरथा निरीहाणाम् ईशः तृणमिव तिरस्कारविषयः स्यात्। व्याख्या—'न वितथा' 'वाक्' वाणी येषां तादृशाः, यथार्थवचनाः अपि पुरुषाः' कार्पण्यात् लघुतया असमर्थतया इत्यर्थः 'प्रवाचः' वाचालाः सन्तः 'अश्रान्तं' अमरहितम् 'आस्यं' मुखं येषां तादृशाः बहुभाषणेऽपि श्रमरहिता भूत्वा 'अभूतैः' अवास्तवैः 'अपि गुणैः' असतोऽपि गुणान् आरोप्य इत्यर्थः 'क्षितिपतिं स्तुवन्ति' भूपालमुपश्लोकयन्ति इति 'यत् स खलु' निश्चित 'तृष्णायाः' लोभस्य 'सकलः सम्पूर्णः 'प्रभावः' माहात्म्य। लोभादेव सत्यवागपि मिथ्यागुणानुश्लिष्य प्रभुं स्तौति इत्यर्थः। 'इतरथा' अन्यथा असति लोभे

इत्यर्थः सर्वे 'निरीहाः' निष्कामाः सम्पद्यन्ते । तादृशानां सम्बन्धे 'ईशः' प्रभुः राजा इत्यर्थः 'तृणमिव तिरस्कारस्य' अवज्ञायाः 'विषयः' पात्रं स्यात्' भवेत ; यथा चन्द्रगुप्तश्चाणक्यस्य । अयं हि 'निस्पृहत्वात् राजानमपि तृणीकृत्य भृत्यवदृन्यपादयति" इति दुण्ढिः ।

3. अश्रान्तास्याः—See व्याख्या । Qual. पुरुषाः । Telang reads श्रान्तास्याः । भविष्यदभिप्रायोऽयं निर्देशः । स्तुवन्ति till they are श्रान्तास्याः ।

4. अभूतैः - भूत is ऋत truth "युक्ते क्ष्मादावृते भूत प्राण्यतीते समे त्रिषु" इत्यमरः । अभूत means virtues the king does not possess. This is मिथ्याभाषण । Q. गुणैः ।

5. प्रवाचः—प्रभूता वाक एषाम् । Hence श्रान्ति is expected yet they are अश्रान्तास्याः । Reasons go below.

6. कार्पण्यात्—कृपण is असमर्थ । Cf.—'परपरिभावाक्रान्तिकृपणैः"—Act II. It also means लघु as in "न कृपणा प्रभवत्यपि वासवे' । कार्पण्य is the reason for मिथ्याभाषण etc.

7. अवितथवाचः—तथ or तथा is सत्य true. Cf.—"आयोधने ननु किमात्थ सखे तथेति' । विगतं तथा अस्याः वितथा untrue, cf —"न वितथा परिहासकथास्वपि" । न वितथा अवितथा true. तादृशी वागेषाम् । Even such people utter lies and any amount of them. This is true कार्पण्य । Qual. पुरुषाः ।

8. प्रभावः—प्रकृष्टो भावः प्रभावः, प्रादितत्— । We cannot attach घञ् directly owing to the prohibition 'श्रणोभुवोऽनुपसर्गे" ।

9. तृष्णायाः—Here all these are attributed to तृष्णा, while above we have कार्पण्य as the reason. This is not contradictory because तृष्णा causes कार्पण्य which then works on the individual.

10. सः—यत् सः is quite regular. विधेयप्राधान्यात् पुंलिङ्गता ।

11. सकलः—कला is अंश part. कलाभिः सह with all parts *i. e.*, full.

12. तिरस्कार etc.—तिरस् + कृ + घञ् भावे तिरस्कार or तिरःकार by "तिरसोऽन्यतरस्याम्" । See व्याख्या ।

19. (विलोक्य सभयम्) अये अयमार्यचाणक्यस्तिष्ठति—

यो नन्दमौर्यनृपयोः परिभूय लोकम्
अस्तोदयावदिशदप्रतिभिन्नकालम् ।

पर्य्यायपातितहिमोष्णमसर्वगामि
धाम्नातिशाययति धाम सहस्रधाम्नः ॥ १७ ॥

(जानुभ्यां भूमौ निपत्य) जयत्वार्य्यः ।

(*Observing—with awe*) Ha ! Here is sitting Noble Chanakya—who, defying the *Loka* (world) directed the fall and rise of kings Nanda and Maurya, but not at different times, and thus causes his glory to surpass the glory of the thousand-rayed (sun) which does not reach all (simultaneously) and by whom (therefore) heat and cold are let down by turns.

(*Touching the ground with the knees*) Let Noble Sir prosper.

CHARCHA

1. अये अयम् etc.—The Chamberlain suddenly notices Chanakya, hence the exclamation of surprise. *Dhundhi* reads तदयम् and explains सः अयम् तदयम्, कर्मधा— । The two are better uncompounded.

2. अन्वयः ॥ यः लोकं परिभूय अप्रतिभिन्नकालं नन्दमौर्य्यनृपयोः अस्तोदयौ अदिशत् (अतएव) सहस्रधाम्नः असर्वगामि पर्य्यायपातितहिमोष्णं धाम धाम्ना अतिशाययति । व्याख्या—'यः' आर्य्यचाणक्यः 'लोकं' निखिलं भुवनं 'परिभूय' अवमत्य नन्दामात्यादीन् नीत्या मोहयित्वा इत्यर्थः 'प्रतिपुरुषं भिन्नः कालो' यस्मिन् कर्मणि तद् यथा 'न' भवति तथा समकालमेव इत्यर्थः 'नृपस्य नन्दस्य नृपस्य मौर्य्यस्य' च 'अस्तं' तिरोभावम् 'उदयम्' आविर्भावञ्च 'अदिशत्' आज्ञापयामास घटयामास इत्यर्थः अतएव 'सहस्रधाम्नः' सूर्य्यस्य 'सर्वं' निखिलं भुवनं न गच्छति न व्याप्नोति यत् तादृशं 'पर्य्यायेण' कालक्रमेण 'पातितम्' अवतारितं 'हिमं' शीतम् 'उष्णम्' आतपश्च येन तादृशं 'धाम' तेजः 'धाम्ना' स्वतेजसा 'अतिशाययति' अतिक्रामयति' । रवितेजः अर्द्धलोकव्यापि, सर्वलोकव्यापि तु चाणक्यतेजः । अपि च रवितेजः पर्य्यायेण उष्णं हिमञ्च जायते, चाणक्यतेजः पुनः युगपदेव नन्दस्य हिमं मौर्य्यस्य उष्णं जातम् । एवं रवेरपि परिभावी अयमार्य्यचाणक्यस्तिष्ठति इति पूर्वेण सम्बन्धः ।

3. लोकम्—लोक = world, *i. e.*, the people. In the case of the sun, *Dhundhi* thinks it stands for the लोकालोक mountain

about which the sun is supposed to revolve lighting only the half of the mountain turned towards it at the time.

4. पर्य्याय etc.—परि + आ इ अच् or अय + घञ्, भावे पर्य्याय: turn. हिमञ्च उष्णञ्च हिमोष्णम् or हिमोष्णे by "विप्रतिषिद्धं चानधिकरणवाचि"। Qual. धाम (which is obj. of अतिशाययति)। Now see व्याख्या।

5. असर्वगामि—This is because it is blocked by the लोकालोक mountain. Even without the mountain sun light is असर्वगामि because it illumines only half the globle at a time.

6. अतिशाययति—अति + शी + णिच् + लट् तिप्। धाम (निजधाम) सहस्रधाम्नो धाम अतिशेते = धाम्ना (निजधाम्ना, अनुक्ते कर्त्तरि तृतीया) सहस्रधाम्नो धाम अतिशाययति।

20. चाणक्य:—वैहीनरे, किमागमनप्रयोजनम्?

Chanakya—Vaihinari, what is the object of your coming?

कञ्चुकी—आर्य्य, प्रणतिसंभ्रमसमुच्चलितभूमिपालमौलिमालामाणिक्यशकलशिखापिशङ्गीकृतपादपद्मयुगल: सुगृहीतनामधेयो देवश्चन्द्रगुप्त आर्य्यं शिरसा प्रणम्य विज्ञापयति—"अकृतक्रियान्तरायम् आर्य्यं द्रष्टुमिच्छामि" इति।

Chamberlain—Noble Sir, Sire Chandragupta, of auspicious name, whose pair of lotus-feet is rendered brown by shoots of lustre of the pieces of gems that are shaken on the crest of kings through haste at obeisance, after having saluted Noble Sir with his head, says this—"I wish to see Noble Preceptor without interference to his daily rites."

चाणक्य:—वृषलो मां द्रष्टुमिच्छति? वैहीनरे, न खलु वृषलस्य श्रवणपथं गतोऽयं मत्कृत: कौमुदीमहोत्सवप्रतिषेध:।

Chanakya—Vrishala wishes to see me? Vaihinari, is it not that this prohibition of the Kaumudi festival by me has reached the ears of Vrishala?

कञ्चुकी—आर्य्य, अथ किम् ?

Chamberlain—What else (yes) Noble Sir ?

चाणक्यः—(सक्रोधम्) आः केन कथितम् ?

Chanakya—(*In anger*) Ha, by whom told ?

कञ्चुकी—(सभयम्) प्रसीदत्वार्य्यः। स्वयमेव सुगाङ्गप्रासादगतेन देवेन अवलोकितम् अप्रवृत्तकौमुदीमहोत्सवं पुरम्।

Chamberlain—(*In fright*) May it please Noble Sir, the city with the Kaumudi festival uncommenced was noticed by Sire himself sitting on the Suganga Palace.

चाणक्यः—आ ज्ञातम्। ततो भवद्भिः अन्तरा प्रोत्साह्य कोपितो वृषलः। किमन्यत् ?

Chanakya—Ah ! I see. Then at this opportunity the Vrishala was incited and angered by you all ; what else could it be ?

कञ्चुकी—(भयं नाटयंस्तूष्णीमधोमुखं तिष्ठति)।

Chamberlain—(*stands mute with face downcast acting fright*).

CHARCHA

1. प्रणति etc.—'प्रणतौ' प्रणामकरणे यः 'सम्भ्रमः' त्वरा तेन 'समुच्चलितानि' जातप्रकम्पानि यानि 'भूमिपालानां मौलिषु' चूड़ासु स्थितानां 'मणीनां माणिक्यशकलानि' रत्नखण्डानि तेषां 'शिखाभिः' किरणैः 'पिशङ्गीकृतं पिङ्गलीकृतं 'पादपद्मयुगलं' चरणारविन्दद्वन्द्वं यस्य तादृशः। Qual. चन्द्रगुप्तः।

2. अकृत etc.—अन्तर मध्ये अयनम् इति अन्तर् + अय + घञ् भावे अन्तराय obstruction. क्रियाया अन्तरायः। अकृतः क्रियान्तरायः यस्मिन् कर्मणि तद् यथा तथा ; qual. दर्शनक्रिया। Or अकृतः क्रियान्तरायो येन तम् ; qual. आर्य्यम्।

3. अन्तरा—अव्यय meaning अवकाश interval. Cf.—"न खल्वन्तरा दृष्टा त्वया देवी"—Sak. Act VI. Here it means opportunity.

4. प्रोत्साह्य—प्र + उद् + सह + णिच् + ल्यप् having urged on.

21. चाणक्यः—अहो राजपरिजनस्य चाणक्योपरि विद्वेषपक्षपातः । अथ क्व वृषलः ?

Chanakya—O the leaning of the attendants of the king to the side of hatred towards Chanakya ! Well, where is Vrishala ?

कञ्चुकी—(भयं नाटयन्) आर्य सुगाङ्गगतेन देवेन अहमार्यपादमूलं प्रेषितः ।

Chamberlain—(*Acting fright*) Noble Sir, I was ordered to Noble Sir's feet by Sire sitting on the Suganga.

चाणक्यः—(उत्थाय) सुगाङ्गमार्गमादेशय ।

Chanakya—(*Rising*) Show me the way to the Suganga.

कञ्चुकी—इतः आर्यः । (उभौ परिक्रामतः) ।

Chamberlain—This is the Suganga Palace. Let Noble Sir go up slowly.

कञ्चुकी—एष सुगाङ्गप्रासादः । शनैरारोहतु आर्यः ।

चाणक्यः—(नाट्येन आरुह्य अवलोक्य च) अये सिंहासनमध्यास्ते वृषलः । साधु साधु—

नन्दैर्वियुक्तमनपेक्षितराजवृत्तैर्-
अध्यासितञ्च वृषलेन वृषेण राज्ञाम् ।
सिंहासनं सदृशपार्थिवसङ्गतञ्च
प्रीतिं परां प्रगुणयन्ति गुणा ममैते ॥ १८ ॥

Chanakya—(*Acting ascent and noticing*) Ha ! Vrishala is seated on the throne ! Bravo ! This throne has been vacated by the Nandas who disregarded all kingly duties, is

occupied by Vrishala the best of kings, and is joined to a king worthy of it—these benefits (lit. virtues) promote great joy in me.

CHARCHA

1. विद्वेष etc.—पक्षपातः leaning. विद्वेषे पक्षपातः। Nom. to भवति understood.

2. सिंहासनम्—"अधिशीङ्स्थासां कर्म" इत्याधारस्य कर्मत्वम्।

2A. अधि+आस+लटते=अध्यास्ते sits.

3. अन्वयः॥ सिंहासनम् अनपेक्षितराजवृत्तैः नन्दैः वियुक्तं, राज्ञां वृषेण वृषलेन अध्यासितञ्च, सदृशपार्थिवसङ्गतञ्च—एते गुणा मम परां प्रीतिं प्रगुणयन्ति। व्याख्या—इदं सिंहाङ्कं आसनं राजासनम् 'अनपेक्षितम्' अनादृतं 'राजवृत्तं' राजधर्मः यैः तादृशैः 'नन्दैः वियुक्तं' विच्छिन्नम् इत्येको गुणः। इदं 'राज्ञां वृषेण' पुङ्गवेन मुख्येन इत्यर्थः 'वृषलेन' शूद्रेण चन्द्रगुप्तेन 'अध्यासितञ्च' आक्रान्तमपि इति द्वितीयो गुणः। अनया च आक्रान्त्या इदं 'सदृशेन' योग्येन आत्मानुरूपेण 'पार्थिवेन' राज्ञा अद्य 'सङ्गतञ्च' युक्तमपि इति गुणस्तृतीयः। 'एते गुणाः' अमृदयाः जगन्मङ्गलानि इत्यर्थः 'मम परां प्रीतिम् आनन्दं 'प्रगुणयन्ति' समाहरन्ति जनयन्ति इत्यर्थः। यद्वा—'एते मम गुणाः' मदीयानि अवदानानि इत्यादि।

4. अनपेक्षित etc.—राज्ञां वृत्तम् royal duties. These are—(1) collection by fair means, (2) protection of the subjects. (3) maintenance of the subjects, (4) bounties to worthy objects. "न्यायेनार्जनमर्थानां रक्षणं पालनं तथा। सत्पात्रे विनियोगश्च राजवृत्तं चतुर्विधम्॥" *Dhundhi* reads राजराजैः and explains "अनपेक्षितराजराजैः तृणीकृतकुबेरैः" meaning thereby that the Nandas were immensely rich. This does not enter into the spirit of the verse at all. The point is—a bad king is gone and a good one has come in his place. तृणीकृतकुबेरैः cannot imply that the kings were unworthy ones. For समास see व्याख्या।

5. वृषेण—वृष the best. 'शुक्रले मूषिके श्रेष्ठे सुकृते वृषभे वृषः" इत्यमरः। But some think, perhaps justly, that this is the sense only when वृष is the उत्तरपद in an उपमितकर्मधा—, *e. g.*, रघुवृष, कपिवृष etc. Cf.—"श्रेष्ठे स्यादुत्तरस्थश्च" इति हेममेदिन्यौ।

6. सदृश etc.—समान (स) दृश+कञ् कर्त्तरि सदृशः। पृथिव्या ईश्वरः इति पृथिवी+अञ् पार्थिवः। Now see व्याख्या।

7. प्रगुणयन्ति—प्रवृत्तो गुणः अस्मिन् प्रगुणः strung. The reference is to a bow. Hence ready for work as in "आरण्यकं गजमिव प्रगुणीकरोमि" Act I, Sl. 26. In the case of प्रीति this means—ready to show itself. प्रगुणान् कुर्वन्ति इति प्रगुण + णिच् (नामधातु) + लट् अन्ति। Nom. गुणाः।

22. (उपसृत्य) विजयतां वृषलः ।

(*Advancing*) Let Vrishala prosper.

राजा (आसनादुत्थाय) आर्य, चन्द्रगुप्तः प्रणमति । (इति पादयोः पतति) ।

King—(*Rising from the throne*) Noble Preceptor, Chandragupta bows unto you (*falls at his feet*).

चाणक्यः—(पाणौ गृहीत्वा) उत्तिष्ठोत्तिष्ठ वत्स—

आ शैलेन्द्राच्छिलान्तःस्खलितसुरनदीशीकरासारशीतात्
तीरान्तान्नैकरागस्फुरितमणिरुचो दक्षिणस्यार्णवस्य ।
आगत्यागत्य भीतिप्रणतनृपशतैः शश्वदेव क्रियन्तां
चूडारत्नांशुगर्भास्तव चरणयुगस्याङ्गुलीरन्ध्रभागाः ॥ १८ ॥

Chanakya—(*Taking up by the hand*) Arise, arise my son—May the crevices between the toes of your feet be ever rendered impregnated with the lustre of the gems on their crest, by hundreds of kings prostrating themselves in awe coming, ever and anon, (from all parts)—from the lord of the hills cool with the shower of sprays from the divine stream that had alighted between his rocks down to the beach of the Southern ocean having lustres of gems shining in various shades.

CHARCHA

1. विजयताम्—"विपराभ्यां जेः" इत्यात्मनेपदम् ।

2. अन्वयः ॥ शिलान्तःस्खलितसुरनदीशीकरासारशीतात् शैलेन्द्रात् आ, नैकरागस्फुरितमणिरुचो दक्षिणस्य अर्णवस्य तीरात् आगत्य आगत्य भीतिप्रणतनृपशतैः तव चरणयुगस्य अङ्गुलीरन्ध्रभागाः शश्वदेव चूडारत्नांशुगर्भाः क्रियन्ताम् । व्याख्या—

'शिलानां प्रस्तरखण्डानां 'अन्तः' मध्ये 'स्खलिता' आकाशाच्च्युता या'सुरनदी' देवसरित् गङ्गा तस्याः 'शीकराणां' जलकणानां यः 'आसारः' वर्षणं तेन 'शीतात्' शीतलात् 'शैलेन्द्रात्' गिरिराजात् हिमालयात् 'आ' तमेव गिरिराजम् उत्तरतः अवधिं कृत्वा 'नैकैः' बहुभिः 'रागैः' वर्णैः 'स्फुरिता' द्योतमाना 'मणिरुचः' रत्नभासः यस्मिन् तादृशस्य 'दक्षिणस्य अर्णवस्य' दक्षिणसागरस्य 'तीरात्' उत्तरकूलात् 'आ' तदेव कूलं दक्षिणतः अवधिं कृत्वा 'आगत्य आगत्य' अविरतम् उपसृत्य (नित्यार्थे द्वित्वम्) 'भीत्या भयेन 'प्रणतानि यानि 'नृपशतानि' राजमण्डलानि तैः 'तव चरणयुगस्य' पादद्वयस्य' 'अङ्गुलीनां रन्ध्रभागाः' विवरप्रदेशाः 'शश्वदेव' सदैव 'चूडास्थितानां रत्नानाम् अंशवः' किरणाः 'गर्भे' मध्ये येषां तादृशाः मौलिमणिकिरणपूरिताः 'क्रियन्ताम्' आपाद्यन्ताम् ।

3. शैलेन्द्रात्—शैलानाम् इन्द्रः लक्षणया राजा शैलेन्द्रः the Himalaya. तस्मात् । आङ्योगे ५मी by "पञ्चम्यपाङ्परिभिः" ।

4. शिलान्तः etc.—शीत cool to touch (See श्यामीभूताः Sl. 7). Qual. शैलेन्द्रात् । For समास see व्याख्या ।

5. सुरनदी etc.—The Ganges. (See सुरसरितम्, Act I. Sl. 1). शीकर spray, "शीकरोऽम्बुकणाः स्मृताः" इत्यमरः । आसार shower ; 'धारासम्पात आसारः" इत्यमरः । The river came down from Heaven which is a great height ; hence there was a regular and heavy shower of sprays. Now see व्याख्या ।

6. नैकराग etc.—न एकः नैकः, नञर्थेन नशब्देन सुप्सुपा इति समासः । नैकश्च नैकश्च नैकश्च इत्येकशेषः । Now see व्याख्या ।

7. क्रियन्ताम्—"आशिषि लिङ्लोटौ" इति आशीरर्थे लोट् ।

8. चूडा etc.—See व्याख्या । गड्वादीनामाकृतिगणत्वात् सप्तम्यन्तस्य गर्भशब्दस्य परनिपातः । See पवहस्त etc. in our Sak.

23. राजा—आर्यप्रसादात् अनुभूयत एव सर्वम्, तदुपविशत्वार्यः (उभौ यथोचितमुपविष्टौ) ।

King—Through Noble Preceptor's favour all this is being already enjoyed. Let Noble Preceptor sit down. (*Both are befittingly seated*).

चाणक्यः—वृषल, किमर्थं वयमाहूताः ।

Chanakya—Vrishala, why have we been summoned ?

राजा—आर्य्यस्य दर्शनेन आत्मानमनुग्राहयितुम् ।

King—To let the sight of Noble Sir favour us.

चाणक्यः—(सस्मितम्) अलमनेन प्रश्रयेण । न निष्प्रयोजनम् अधिकारवन्तः प्रभुभिराहूयन्ते ।

Chanakya—(*Smiling*) Away with this humility (*Or*—familiarity). Those who hold commission are not summoned by their masters without purpose.

राजा—आर्य्य, कौमुदीमहोत्सवप्रतिषेधस्य किं फलम् आर्य्यः पश्यति ?

King—Noble Sir, what use (benefit) does Noble Sir see in prohibiting the Kaumudi festival ?

चाणक्यः—(स्मितं कृत्वा) उपालब्धुं तर्हि वयमाहूताः ।

Chanakya—(*With a smile*) So we have been summoned for censure ?

राजा—शान्तं पापं, शान्तं पापम् । न हि न हि । विज्ञापयितुम् ।

King—Begone sin ! Begone sin !! No, not at all. For a representation (*i. e.*, not for censure).

चाणक्यः—यद्येवं तर्हि विज्ञापनीयानाम् अवश्यं शिष्येण रुचयोऽनुरोद्धव्याः ।

Chanakya—If so, then the wishes of those to whom the representation is to be made, ought to be respected by the disciple.

राजा—एवमेतत् कः सन्देहः । किन्तु न कदाचिदार्य्यस्य निष्प्रयोजना प्रवृत्तिरित्यस्ति नः प्रश्नावकाशः ।

King—So it is, no doubt; Noble Preceptor's steps are never aimless, so there is room for my question.

चाणक्यः—वृषल, सम्यग्गृहीतवानसि, न प्रयोजनमन्तरा चाणक्यः स्वप्नेऽपि चेष्टते इति ।

Chanakya—Vrishala, you have guessed—a right, that, without an aim, Chanakya does not stir even in a dream.

राजा—आर्य, अतएव शुश्रूषा मां मुखरयति ।

King—Noble Sir, hence indeed a desire to hear makes me garrulous.

चाणक्यः—वृषल श्रूयताम् । इह खलु अर्थशास्त्रकाराः त्रिविधां सिद्धिम् उपवर्णयन्ति—राजायत्तां सचिवायत्ताम् उभयायत्ताञ्चेति । ततः सचिवायत्तसिद्धेः तव किं प्रयोजनान्वेषणेन ? यतो वयमेवात्र नियुक्ता वेत्स्यामः ।

Chanakya—Listen Vrishala. Authors of works on Politics speak of three kinds of success in this world—resting with the king, resting with the ministers, resting with both. Of what use then is the search for aim to you whose success rests with the minister' ? For, we ourselves, employed in the matter, shall weigh (Or—shall know).

राजा (सकोप इव मुखं परावर्त्तयति) ।

King—(*Averts his face as if in anger*).

CHARCHA

1. अनुभूयते एव—All this is already accomplished unto us and is no longer something merely to hope for. आर्यप्रसादात् अनुभूयते ।

2. अनुग्राहयितुम्—अनु + ग्रह + णिच् + तुमुन् । दर्शनम् आत्मानमनुगृह्णाति = अहं दर्शनेन (अनुक्ते कर्त्तरि तृतीया) आत्मानम् अनुग्राहयामि ।

3. प्रश्रयेण—प्र + श्रि + अच भावे प्रश्रय modesty विनय। "—निभृत विनीतप्रश्रिताः समाः" इत्यमरः। करणे ३या। करण of साध्यते etc.—understood.

4. अधिकारवन्तः—अधिकार office (see *ante*). अधिकारः अस्ति एषाम्, servants.

5. उपालब्धुम्—उप + आ + लभ + तुमुन्। उपा + लभ means to censure. Cf —"निपुणमुपालब्धाः"—Sak. Act V.

6. विज्ञापयितुम्—वि + ज्ञा + णिच् + तुमुन् to make a representation as to one's senior.

7. विज्ञापनीयानाम् etc.—'शिष्येण' विनेयेन 'विज्ञापनीयानाम्' आचार्याणां गुरूणां 'रुचयः' प्रवृत्तयः 'अनुरोद्धव्याः' मानयितव्याः। *Dhundhi* reads 'स्वैररुचयो न निरोद्धव्याः and explains 'स्वैररुचय स्वतन्त्राः गुरवो न निवर्त्तनीयाः (?) भृत्यवत् नानुयोज्याः'। He evidently construes विज्ञापनीयानां गुरूणां यः शिष्यः, तेन स्वैररुचयः गुरवः etc. with a बहुव्रीहि in स्वैररुचयः—not a happy construction. Why not say विज्ञापनीयानां स्वैराः रुचयः न निरोद्धव्याः with a कर्मधा—। For स्वैर see स्वैरपातैः Act I, Sl. 2.

8. न कदाचित् etc.—Your रुचि is स्वैर undoubtedly, but though self-determined it is never aimless. The question "why" or "how" may be out of place in the case of an *aimless* act, but is quite relevant in the case of a deliberate step as yours always is. अव + काश + घञ भावे अवकाश room. Cf.—"अवकाशं किलोदन्वान् रामायाभ्यर्थितो ददौ"।

9. अन्तरा—An अव्यय meaning मध्ये also विना। "अन्तरेति मध्यविनार्थयोः" इति वर्द्धमानः। Here it means विना ; मध्य cf.—"भवाङ्घ्रिरन्तरा प्रीतसाक्ष्य etc. *ante.*

10. शुश्रूषा—श्रोतुं, प्रयोजनं श्रोतुम् इच्छा इति श्रु + सन् + अ भावे स्त्रियाम्।

11. मुखरयति—मुखमस्ति अस्य महत् इति मुख + र मत्वर्थे a babbler वाचाल। मुखरं करोति इति मुखर + णिच् (नामधातु) + लट् तिप्।

12. राजायत्ताम् etc.—आ + यत + क्त कर्मणि आयत्ता dependant. राजनि आयत्ता etc.

13. ... tc.—प्रयोजनस्य अन्वेषणम् etc. search after motive

or aim. This is useless for you, hence there is no room for your question. See next. कृत्यं तया (see note 3).

14. यत etc —No room, because—'यतः' अत्र अस्मिन् सिद्धिविषये 'नियुक्ताः' व्यापृताः मन्तः 'वयमेव' अहमेव सचिवस्त्रे 'वेत्स्यामः' विचारयिष्यामः। I shall weigh the reason, that ought to satisfy you, ought to be enough for one who depends upon his minister alone for success. विद is अनिट् in the दिवादि and रुधादि class according to व्याघ्रभूति, वामन, etc. and in the तुदादि also according to the भाष्य। 'विन्दतिश्चान्द्रदौर्गिविष्टो भाष्येऽपि दृश्यते। व्याघ्रभूत्यादिवचनेन नेह पठितः स्थितम्॥"—Bhattoji Hence वेत्स्यामः here is derived from the रुधादि root—विद विचारणे। "सत्तायां विद्यते ज्ञाने वेत्ति विन्ते विचारणे। विन्दते विन्दती लाभे श्यन्-लुक्-श्नम् शं ष्विदं क्रमात्" ।—Bhattoji. The परस्मैपद is irregular वेत्स्यामहे being the correct form. Or say वेत्स्यामः = वेदिष्यामः from विद ज्ञाने अदादि, the absence of इट् being irregular. Prof Hillebrandt reads वर्तामहे (Trans—we ourselves continue employed in the matter).

24. (नेपथ्ये वैतालिकौ पठतः) ।

(*Two bards sing in the dressing room*)

एकः—

आकाशं काशपुष्पच्छविमभिभवता भस्मना शुक्लयन्ती
शीतांशोरंशुजालैर्जलधरमलिनां क्लिश्नती कृत्तिमैभीम् ।
कापालीमुद्वहन्ती स्रजमिव धवलां कौमुदीमित्यपूर्वा
हास्यश्रीराजहंसा हरतु तनुरिव क्लेशमैशी शरद्वः ॥ २० ॥

First—May the Lord's person (at his Tandava) remove your troubles—the person whitening the sky with ashes that dim the lustre of *Kusa* flowers with the mass of rays of the moon (on the head) transforming (lit injuring) the elephant's hide which is dark as a pouring cloud, bearing a string of

white skulls like moon-beam ; (giving out) laughs of which the lustre is like that of swans ; and which is thus like Autmun of a wonderous (lit. unusual) type.

अन्वयः ॥ काशपुष्पच्छविमभिभवता भस्मना आकाशं शुक्लयन्ती, शीतांशोः अंशुजालैः जलधरमलिनां ऐभीं कृत्तिं क्लिश्नती, कौमुदीमिव धवलां कापालीं स्रजमुद्वहन्ती, हासश्रीराजहंसा अपूर्वा शरदिव ऐशी तनुः वः क्लेशं हरतु। व्याख्या—प्रारब्धे ताण्डवे 'काशपुष्पस्य' काशकुसुमस्य 'छविं' कान्तिम् 'अभिभवता' तिरस्कुर्वता ततोऽपि धवलेन इत्यर्थः; 'भस्मना' अङ्गरागभूतया विभूत्या ताण्डववशात् समन्तात् विकीर्णया 'आकाशं' नीलं नभः 'शुक्लयन्ती, धवलयन्ती, 'शीतांशोः' हिमरश्मेश्चन्द्रस्य मौलिगतस्य इत्यर्थः 'अंशुजालैः' मयूखमालाभिः 'जलधरः' मेघ इव या 'मलिना' नीला ताम् 'ऐभीं' कृत्तिं' गजचर्म आत्मन उत्तरीयभूतं गजासुरचर्म 'क्लिश्नती' पीड़यन्ती शुभ्रतामाधाय मलिनतां त्याजयन्ती —इति यावत् 'कौमुदीमिव' ज्योत्स्नामिव 'धवलां' शुभ्रां 'कापालीं' नरकपालकल्पितां 'स्रजं' मालाम् 'उद्वहन्ती' धारयन्ती 'राजहंसः' इव 'हासश्रीः' ताण्डवोचितस्य अट्टहासस्य शोभा अस्ति यस्यां तादृशी अतएव 'अपूर्वा' नूतना पूर्वविलक्षणा 'शरदिव' ऐशी तनुः शाम्भवं वपुः 'वः क्लेशं' शत्रुकृतं तापं 'हरतु' अपनयतु। शरत् काशैराकाशं शुक्लयति, तनुरियं ततोऽधिकैःभस्मभिः इत्येका नूतनता ; निर्जलत्वात् प्रकृत्या शुभ्रैरभ्रैः शोभते शरत्, इयन्तु अभ्रतुल्यमायतं नीलं गजाजिनं चन्द्रकान्त्या धवलीकृतं धारयन्ती शोभते इत्यपरा नूतनता ; कौमुदीशुभ्रा शरत् कपालधवला च तनुः राजहंसशुभ्रा शरत् अट्टहासदर्शितदशनैः शुभ्रा तनुः। अतएव शरदिव तनुः। न च पुनः पूर्वदृष्टा इव शरत्।

CHARCHA

1. वैतालिकी—विविधास्तालः वितालः। तेन चरति इति वितालः+ठक् a bard.

2. शुक्लयन्ती—शुक्लं करोति इति शुक्ल+णिच् (नामधातु)+शतृ स्त्रियाम्।

3. कृत्तिमैभीम्—इभ an elephant. तस्य इयम् (अण्)=ऐभी। This is thehide of the demon गजासुर whom Siva had killed and whose

skin he wears as his upper garment. Cf—'वयं वयोत्क्षिप्तगजेन्द्रकृत्तिना स्फुटोपमं भूतिसितेन शम्भुना"—Magha I, 4. This garment he especially prefers during his ताण्डव। Cf.—"नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छाम्" Megha.

4. स्रजमिव etc.—इव is misplaced; construe कौमुदीमिव स्रजम् etc.

5. अपूर्वा—न पूर्वा not of the previous type, a new kind. See व्याख्या।

6. हासश्री etc.—हासस्य श्रीः। हासश्रीः राजहंस इव, उपमितकर्मधा—। सः अस्ति अस्याम् इति हासश्रीराजहंस + अच् मत्वर्थे। Telang reads हासश्री which means the same.

7. तनुरिव etc.—Here also इव is misplaced (see स्रजमिव above); construe—शरदिव तनुः।

8. शरत्—Dhundhi construe शरत् क्लेशं हरतु which seems absurd. The second verse invokes the grace of Hari; it is then incongruous to say that the first is an appeal to Autumn. Fancy the invocation of Autumn in the same breath with that of हरि। Evidently Dhundhi was misled by the misplacement of इव in the last line. In his attempts to apply the epithets to शरत्, he disregards grammar and good sense as well. Chankaya himself takes these verses as विशिष्टदेवतास्तुति (See below) and not as शरत्स्तुति; but if we construe शरत् क्लेशं हरतु it becomes at once a स्तुति of शरत्।

9. *Remark*—शरत् is supposed to render the world white all over by removing the gloom of the lowering clouds. Cf.—"हंसश्रेणीषु तारासु कुमुद्वत्सु च वारिषु। विभूतयस्तदीयानां पर्यस्ता यशसामिव॥" ऐशी तनु also is described above as doing the same, hence the resemblance.

25. अपि च—

प्रत्यग्रोन्मेषजिह्मा क्षणमनभिमुखी रत्नदीपप्रभाणा-
मात्मव्यापारगुर्वी जनितजललवा जृम्भितैः साङ्गभङ्गैः।

नागाङ्कं मोक्तुमिच्छोः शयनमुरु फणाचक्रवालोपधानं
निद्राच्छेदाभिताम्रा चिरमवतु हरेर्दृष्टिराकेकरा वः ॥२१॥

Moreover—May the half-closed red-at-the-break-of-sleep eyes of Hari, desirous of leaving the wide bed of the serpent's body with the round of hoods for the pillow, ever guard you—eyes that are dull from recent opening, that are for the moment averse to face the light of the lamps of gems that are slow in the exercise of their functions because drops of tears have been brought up by yawns with strechings of limbs.

अन्वयः ॥ फणाचक्रवालोपधानं उरु नागाङ्कं शयनं मोक्तुमिच्छोः हरेः प्रत्यग्रोन्मेषजिह्मा क्षणं रत्नदीपप्रभाणामनभिमुखी साङ्गभङ्गैः जृम्भितैर्जनितजललवा आत्मव्यापारगुर्वी आकेकरा निद्राच्छेदाभिताम्रा दृष्टिः वः चिरमवतु । व्याख्या—'फणानां' 'चक्रवालं' मण्डलमिव 'उपधानं' शिरोधानं' यस्मिन् तादृशम् 'उरु' विशालं 'नागाङ्कं' सर्पराजशरीररूपं 'शयनं' शय्यां 'मोक्तुमिच्छोः' हातुकामस्य 'हरेः' श्रीविष्णोः 'प्रत्यग्रः' अचिरः यः 'उन्मेषः' उन्मीलनं तेन 'जिह्मा' मन्दा 'क्षणं' मुहूर्त्तमात्रं 'रत्नदीपानां' दीपरूपाणां शेषशिरोमणीनाम् 'अनभिमुखी' पराङ्मुखी तेभ्यो व्यावृत्ता इत्यर्थः 'अङ्गभङ्गैः' गात्रायमनैः सह यानि 'जृम्भितानि' जृम्भणानि तैः 'जनितः' उद्गमितः 'जललवः' वारिविन्दुः यस्यां तादृशी अतएव 'आत्मव्यापारे' निजकर्मणि दर्शनकर्मणि इत्यर्थः 'गुर्वी', अलसा 'आकेकरा' अर्द्धनिमीलिता 'निद्राच्छेदे' स्वापावसाने 'अभिताम्रा' आरक्ता 'दृष्टिः' नेत्रं 'वः चिरमवतु' रक्षतु ।

CHARCHA

1. प्रत्यग्र etc.—जिह्म is मन्द idle अलस। "जिह्मन्तु कुटिलेऽलसे" इत्यमरः। Now see व्याख्या। Qual दृष्टिः।

2. रत्न etc.—The whole body of Vishnu is illumined by the gems on the hood of the snake-king. Cf.—"तत्फणामण्डलोदर्चिर्मणिद्योतितविग्रहम्"। Hence these gems do the work of light and are described as such here. क्षणं has व्याप्त्यर्थे २या by "कालाध्वनोरत्यन्तसंयोगे"।

3. आत्मव्यापार etc.—"आत्मव्यापार of eyes' is seeing. See व्याख्या। This is because the eyes had been watered (जनितजललवा)।

4. जृम्भितैः—जृम्भ + क्त भावे। People yawn immediately after sleep. अनुक्ते कर्त्तरि तृया।

5. नागाङ्गम्—*Dhundhi* reads नागाङ्कम् the serpent's lap. This is the bed; on the bed is the pillow of the hoods (फणाचक्रवालोपधानम्)। But the hoods cannot be on the अङ्क (lap.) Hence नागाङ्गम् is preferable.

6. फणा etc.—चक्रवाल is मण्डल। "चक्रवालं तु मण्डलम्" इत्यमरः। Both फणा and फण are seen. Cf.—"व्याज्यन्त एते मणिभिः फणस्थैः", "तथैव तस्थुः फणरत्नशोभाः", "तत् फणामण्डलोदर्चिः", "फणाभृतां छादनमेकमोकसः"—Magha I. 34. Qual. शयनम्।

7. आकेकरा—Half closed. A पारिभाषिक word defined as "दृष्टिराकेकरा किञ्चित् स्फुटापाङ्गे प्रसारिता। मीलितार्द्धपुटा लोके तारा व्यावर्त्तनोत्तरा।"

9. *Remark*—The verse treats Hari just like an ordinary human being. The falling of sight, body etc. as noticed here are out of place in a description of the Almighty. The awakening took place on the eleventh bright night of Kartika and the verse was recited four days later on the Kaumudi-Purnima day (see *ante*).

26. द्वितीयः—

सत्त्वोत्कर्षस्य धाता निधय इव कृताः केऽपि कस्यापि हेतोर्-
जेतारः स्वेन धाम्ना मदसलिलमुचां नागयूथेश्वराणाम्।
दंष्ट्राभङ्गं मृगाणामधिपतय इव व्यक्तमानावलेपा
नाज्ञाभङ्गं सहन्ते नृवर नृपतयस्त्वादृशाः सार्वभौमाः॥ २२॥

अपि च—

भूषणाद्युपभोगेन प्रभुर्भवति न प्रभुः।
परैरपरिभूताज्ञस्त्वमिव प्रभुरुच्यते॥ २३॥

Second—O best of men, paramount rulers of men made by the Ordainer as the repository of the exuberence of majesty with pride and self-respect manifest like thyself, whoever they are, do not, for any reason whatsoever, brook the supercession of orders just as kings of beasts who by their own might are conquerors of the leaders of herd of tuskers emitting the fluid of ichor, do not (brook) the drawing of their teeth. Moreover—The king is not the king by reason of the enjoyment of jewellery etc. Rightly is he called king who like yourself has his orders not superseded by others.

सत्वेति । अन्वयः ॥ हे नृवर, धात्रा सत्वोत्कर्षस्य निधय इव कृताः व्यक्तमानावलेपाः त्वादृशाः सार्वभौमा नृपतयः स्वेन धाम्ना मदसलिलमुचां नागयूथेश्वराणां जेतारः मृगाणामधिपतयः दंष्ट्राभङ्गमिव कस्यापि हेतोः आज्ञाभङ्गं केऽपि न सहन्ते । व्याख्या—हे 'नृवर' नरसिंह चन्द्रगुप्त 'धात्रा' वेधसा 'सत्त्वस्य' बलस्य यः 'उत्कर्षः' आधिक्यं 'तस्य' बलसम्पदः 'निधय इव' आश्रयाः इव 'कृताः' सृष्टाः अतएव 'व्यक्तः' स्फुटः 'मानः' आत्मादरः 'अवलेपः' गर्वश्च येषां ते 'त्वादृशाः' भवद्विधाः 'सार्वभौमाः' सर्वलोकविदिताः 'नृपतयः' नरेश्वराः 'स्वेन' निजेन 'धाम्ना' प्रतापेन बलेन इत्यर्थः 'मदसलिलं' दानवारि 'मुञ्चन्ति' ये तादृशानां 'नागयूथेश्वराणां' करिकुलमुख्यानां 'जेतारः' जयिनः 'मृगाणामधिपतयः' पशुराजाः सिंहाः 'दंष्ट्राभङ्गमिव' दशनत्रुटिमिव 'कस्यापि हेतोः' कुतोऽपि निमित्तात् 'आज्ञाभङ्गं' शासनलङ्घनं 'केऽपि न सहन्ते' न मर्षयन्ति तत् कथं भवान् मर्षयिष्यति ? एतत् राक्षसप्रयुक्तेन स्तनकलसेन कृतं चन्द्रगुप्तसमुत्तेजनम् ।

भूषणेति । अन्वयः ॥ प्रभुः भूषणाद्युपभोगेन न प्रभुर्भवति । त्वमिव परैरपरिभूताज्ञः प्रभुरुच्यते । व्याख्या—'प्रभुः' राजा 'भूषणादीनां' रत्नादीनाम् 'उपभोगेन' अनुभवेन हेतुना 'न प्रभुर्भवति' न राजा सम्पद्यते । भूषणाद्युपभोगः प्रभुत्वे सति घटते सत्यं, किन्तु नह्यसौ प्रभुत्वस्य हेतुः । 'त्वमिव' यथा भवान् तथा 'परैः' अन्यैः आत्मेतरैरित्यर्थः 'अपरिभूता' अतिरस्कृता 'आज्ञा' आदेशो यस्य तादृशः अनवज्ञातशासनो

राजा 'प्रभुः' राजेति 'उच्यते' कथ्यते लोकैः आज्ञाया अव्याघात एव राजत्वे कारणमित्यर्थः। एवम् आज्ञां लङ्घयन् यद्युपेत्यश्चाणक्यः तर्हि स एव तत्त्वतो राजा न त्वम्। तन्नासौ चन्तव्य इति भावः।

CHARCHA

1. सत्व etc.—सत्व is बल power. "सत्त्वं गुणे पिशाचादौ बले द्रव्यस्वभावयोः—" इति मेदिनी। तस्य उत्कर्षे etc. षष्ठे इष्टौ।

2. केऽपि—construe केऽपि न सहन्ते no one tolerates; it is predicated of नृपतयः। नृपतयः केपि—whoever the rulers are; see व्याख्या। Dhundhi construes केऽपि कृताः some are so created. "केऽपि लोकोत्तरमहिमानः"।

3. कस्यापि हेतोः—Construe कस्यापि हेतोः आज्ञाभङ्गम् etc. Supercession of orders for any reason whatsoever; see व्याख्या। Also see "कस्य हेतोः" Act I, Sl. 1. Dhundhi's construction is कस्यापि हेतोः कृताः। "कस्यापि हेतोः विपक्षक्षपनाय"—For some reason or other, *i. e.* for the extirpation of enemies.

4. व्यक्त etc.—वि + अञ्ज + क्त कर्मणि exhibited, manifested. Dhundhi renders it as प्रसिद्ध। मन + घञ् भावे मानः self-respect. अव + लिप + घञ भावे अवलेप pride. मानश्च अवलेपश्च। व्यक्तौ मानावलेपौ येषां whose pride and self-respect are manifest or well known.

5. सार्वभौमाः—सर्वभूमेरीश्वराः or सर्वभूमौ विदिताः इति सर्वभूमि + अण्। "अनुशतिकादीनाञ्च' इत्युभयपदवृद्धिः। Also see "सर्वभूमिपृथिवीभ्यामणञौ"।

6. *Remark*—The object of these two verses is to draw the attention of Chandragupta to the awkwardness of the situation. Hence the hints are broad. Everyone present must have taken the verses as admirably suiting the occasion.

27. चाणक्यः—(स्वगतम्) प्रथमं तावत् विप्रिष्टदेवतास्तुतिरूपेण प्रवृत्तशरद्गुणप्रख्यापनम् आशीर्वचनम्। इदमपरं किम् इति नावधारयामि। (विचिन्त्य) आ ज्ञातम्। राक्षसस्यायं प्रयोगः। दुरात्मन् राक्षस दृश्यसे भोः। जागर्त्ति खलु कौटिल्यः।

Chanakya—(*To himself*) The first in the form of an eulogy to high divinities is indeed a pronouncement of benediction descriptive of the attractions of Autumn that has set in. What this other is I do not understand. (*Reflecting*) Ah ! I see. This is a move by Rakshasa. Vile-hearted Rakshasa, you are found out. Ho ! Kautilya is wide awake.

राजा—आर्य्य वैहीनरे, आभ्यां वैतालिकाभ्यां सुवर्णशतसहस्रं दापय।

King—Noble Vaihinari, let a hundred thousand pieces of gold be given unto these two bards.

कञ्चुकी—यदाज्ञापयति देवः (इति परिक्रामति)।

Chamberlain—As Sire commands (*goes round the stage*).

चाणक्यः (सक्रोधम्)—वैहीनरे तिष्ठ, न गन्तव्यम्। वृषल, किमयमस्थाने महान् अर्थोत्सर्गः ?

Chanakya—(*Angrily*) Vaihinari, stop, you need not go. Vrishala, why this large expenditure of money on an unworthy object ?

राजा—(सकोपम्) आर्य्येण एवं सर्वत्र निरुद्धचेष्टाप्रसरस्य मे बन्धनमिव राज्यं न राज्यमिव।

King—(*With heat*) With the scope of my my actions thus checked all round by Noble Preceptor, my kingdom is like a prison and not like a kingdom.

चाणक्यः—वृषल, स्वयमनभियुक्तानां राज्ञाम् एते दोषाः सम्भवन्ति। तद् यदि न सहसे ततः स्वयमभियुज्यस्व।

Chanakya—Vrishala, these inconveniences attend kings who are personally inattentive to their work. So if you cannot stand them, then, attend personally to work.

राजा—एते स्वकर्मणि अभियुज्यामहे ।

King—Here we attened to our work.

चाणक्यः—प्रियं नः । वयमपि स्वकर्मणि अभियुज्यामहे ।

Chanakya—That is joy to us. We too attend to our work.

CHARCHA

1. प्रथमम्—प्रथम first. Not the first verse, for then the second, *i. e.*, प्रत्यग्रोन्मेष etc. is left out, but, the first *recitation* consisting of the first two verses.

2. विशिष्ट etc.—विशिष्टा उत्तमा देवता तस्य स्तुतिः । तस्याः रूपम् । तेन । करण इया ।

3. प्रवृत्त etc.—प्रख्याप्यते अनेन इति प्र+ख्या or चक्ष+णिच्+ल्युट् करणे प्रख्यापनम् । The means of anouncement. प्रवृत्ता शरत् । तस्याः गुणाः । तेषां प्रख्यापनम् । Qual. आगोल्वचनम् ।

4. सुवर्ण etc.—सुवर्ण gold piece. तेषां शतानि । तेषां सहस्रम् । Telang reads इति उत्थाय परिक्रामति . But it seems कञ्चुकी was standing all the while. cf.—Para 23. उभौ यथोचितमुपविष्टौ from which it is obvious that the king and Chanakya only were seated, so उत्थाय is out of place.

5. अर्थोत्सर्गः—उद्+सृज्+घञ् भावे उत्सर्गः दानम् । अर्थस्य उत्सर्गः ।

6. निरुद्ध etc.—प्र+सृ+अप् भावे वाहुलकात् or घ—प्रसरः course. चेष्टायाः प्रसरः । निरुद्धः चेष्टाप्रसरः यस्य । तस्य । Qual. मे ।

7. स्वयम् etc.—स्वयम् आत्मना ; not compounded. अनभियुक्तः अव्यापृतः (see *ante*).

8. दोषाः—दोष inconvenience, discomfort. See *Trans.*

9. स्वकर्मणि—The implication is—The work is my own, but so long *usurped* by you.

10. वयमपि etc.—This is a report. "I have been doing *your* work so long through which *my* work has suffered. I shall henceforth attend to *my* work alone". The work is of course the spiritual duties of a Brahmana.

28. राजा—यद्येवं, तर्हि कौमुदीमहोत्सवप्रतिषेधस्य तावत् प्रयोजनं श्रोतुमिच्छामि ।

King—If so, then I wish to know the utility of the prohibition of the Kaumudi festival.

चाणक्यः—वृषल, कौमुदीमहोत्सवानुष्ठानस्य किं प्रयोजनम् इत्यहमपि श्रोतुमिच्छामि ।

Chanakya—Vrishala, I too wish to know the utility of observing the Kaumudi festival.

राजा—प्रथमं तावत् ममाज्ञाव्याघातः ।

King—First indeed is uninterruption of my orders.

चाणक्यः—वृषल, ममापि तव आज्ञाव्याघात एव कौमुदी महोत्सवप्रतिषेधस्य प्रथमं प्रयोजनम् । कुतः—

अम्भोधीनां तमालप्रभवकिसलयश्यामवेलावनानाम्
आ पारेभ्यश्चतुर्णां चटुलतिमिकुलक्षोभितान्तर्जलानाम् ।
मालेवाम्ला सपुष्पा तव नृपतिशतैरुह्यते या शिरोभिः
सा मय्येव स्खलन्ती प्रथयति विनयालङ्कृतं प्रभुत्वम् ॥ २४ ॥

Chanakya—Mine too the first utility of the prohibition of the Kaumudi festival is the uninterruption of your orders. Whence (do you ask)?—Stumbling against me alone, your command declares your power as graced by humility—the command which up to the shores of the four oceans the forests on the coasts of which are darkened by fresh leaves growing on Tamala trees and whose deep waters are disturbed by whales rushing about, is carried on their head by hundreds of kings like a wreath of flowers unfaded.

अन्वयः ॥ तमालप्रभवकिसलयश्यामवेलावनानां चटुलतिमिकुलक्षोभितान्तर्जलानां चतुर्णामम्भोधीनां पारेभ्यः आ या तव आज्ञा सपुष्पा माला इव नृपतिशतैः शिरोभिः उह्यते, सा मय्येव स्खलन्ती (सती) ते प्रभुत्वं विनयालङ्कृतं प्रथयति । व्याख्या— 'तमालप्रभवाणि' तमालजातानि यानि 'किसलयानि' नवपल्लवाः तैः 'श्यामानि' नीलानि 'वेलावनानि' तटकाननानि येषां तादृशानाम्, अपि च 'चटुलं' चपलं यत् 'तिमिकुलं' तेन 'क्षोभितम्' आन्दोलितम् 'अन्तर्जलं' अन्तःस्थितं जलं सलिलगर्भः येषां तादृशानां 'चतुर्णाम् अम्भोधीनां' सागराणां 'पारेभ्यः आ' तीरपर्यन्तं यो भूभागः तत्र 'या तव आज्ञा सपुष्पा' पुष्पसमेता अम्लानपुष्पा इत्यर्थः । यद्वा 'सपुष्पा' सम्बद्धपुष्पा [सह इति सम्बद्धार्थकम्] माला इव 'नृपतिशतैः' राजवर्गैः 'शिरोभिः उह्यते' धार्यते' श्रुतमात्रं या आज्ञा शिरसि कृत्वा पूज्यते 'सा मय्येव' नान्यस्मिन् 'स्खलन्ती' मोघवृत्तिः सती 'ते प्रभुत्वं' स्वामिपदं 'विनयेन' शीलेन 'अलङ्कृतं' भूषितं 'प्रथयति' विनयालङ्कृतमिति कथयति । अद्य ये भयेन भवदाज्ञां शिरसि कुर्वन्ति, इतः परं ते एव तव विनयं ज्ञात्वा भक्त्या मानयिष्यन्ति कदापि नोल्लङ्घयिष्यन्ति इति ममापि तवाज्ञायाः अव्याघात एव प्रथमं प्रयोजनम् इत्याशयः ।

CHARCHA

1. आज्ञाव्याघातः—वि + आ + हन घञ् भावे व्याघातः obstruction. न व्याघातः ; अव्याघातः । आज्ञायाः अव्याघातः । Dhundhi expounds आज्ञायाः व्याघातः, why, it is difficult to see.

2. तमाल etc.—प्रभवत्यस्मात् इति प्र + भू + अप्, अपादाने प्रभवः source. तमालः प्रभवः एषाम् । Now see व्याख्या । Here प्रभव seems superfluous (अधिकपद)। The existence of big forests of तमाल on the sea-beach to the south is noticed by Kalidasa thus—"दूरादयश्चक्रनिभस्य तन्वी तमालतालीवनराजिनीला । आभाति वेला लवणाम्बुराशेर्धारानिबद्धेव कलङ्करेखा" ॥

3. चटुल etc.—क्षुभ + णिच् + क्त कर्मणि क्षोभित disturbed. क्षुब्ध is also allowed, but in the sense मन्थ only. अन्तःस्थितं जलम् अन्तर्जलम् deep waters. Or जलस्य अन्त ; राजदन्तादि । Now see व्याख्या । Qual. अम्भोधीनाम् ।

4. सपुष्पा—पुष्पैः सह । It has been contended that the mention of पुष्प is superfluous because माला is understood to be of

flowers. But it seems in that case separate mention of पुष्प implies that the flowers were of superior excellence either from being very fresh or because they were of a special kind. If having a full plate of mangoes, before him a man says "give me some mangoes" he means *mangoes of superior quality*. Or सह implies समृद्ध। "सह सम्बन्धसादृश्ययौगपद्यसमृद्धिषु। साकल्ये विद्यमाने च" इति हैमः। पुष्पैः सह. *i. e*, पुष्पैः स द्धा सपुष्पा। Telang reads मालेवाम्लानपुष्पा, though his commentator seems to have मालेवाज्ञा सपुष्पा as in our text. In this reading there is nothing for या and सा in the verse to refer to. या is confined to the sentence in the verse by the सा following in it, so it cannot refer to आज्ञा in आज्ञाव्याघात in the second sentence preceding. The intervention of the sentence कुतः also bars such reference. The dictum "सर्वनाम्नानुसन्धिर्वृत्तिच्छन्नस्य" has therefore no scope here.

5. उह्यते या शिरोभिः—वह्+लटने कर्मणि=उह्यते। The idea of placing command on the head like a garland is a common one. Cf.—"तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना मदनः प्रतस्थे" and "शिरोभिरुह्यते नराधिपैर्माल्यमिवास्य शासनम्"—Kirat.

6. विनयालङ्कृतम्—Predicative adjective to प्रभुत्वम्। Construe —प्रभुत्वं विनयालङ्कृतं प्रथयति not विनयालङ्कृतं प्रभुत्वं प्रथयति। As to how this leads to आज्ञायाः अव्याघातः see व्याख्या।

29. राजा—अथ अपरमपि प्रयोजनं श्रोतुमिच्छामि।

King—Now I wish to hear of the other utility also.

चाणक्यः तदपि कथयामि।

Chanakya—I will tell you that too.

राजा—कथ्यताम्।

King—Let it be told then.

चाणक्यः—शोणोत्तरे मद्वचनात् कायस्थमचलं ब्रूहि—"यत्तत् भद्रभटप्रभृतीनां लेख्यपत्रं तत्तावद्दीयताम्" इति।

Chanakya—Sonattara, tell Kayastha Achala this in my words—' Give me the record-sheet of Bhadrabhata and others'.

प्रतीहारी—जं अज्जो आणवेदि [यदार्य आज्ञापयति]। (इति निष्क्रम्य पुनः प्रविश्य) अज्ज एदं पत्तअम् (आर्य एतत् पत्रकम्]।

Warder—As Noble Sir commands. (*Going out and coming back*) Noble Sir, this is the sheet.

चाणक्यः—(गृहीत्वा) वृषल श्रूयताम्।

Chanakya—(*Taking it up*) Vrishala listen.

राजा—दत्तावधानोऽस्मि।

King—I am attentive.

चाणक्यः—(वाचयति) स्वस्ति। सुगृहीतनामधेयस्य देवस्य चन्द्रगुप्तस्य सहोत्थायिनां प्रधानपुरुषाणाम् इतोऽपक्रम्य मलयकेतुमाश्रितानां परिमाणलेखपत्रम्। तत्र प्रथमं तावत् गजाध्यक्षो भद्रभटः अश्वाध्यक्षः पुरुषदत्तः महाप्रतीहारस्य चन्द्रभानोर्भागिनेयो डिङ्गरातः देवस्य स्वजनगन्धी महाराजो बलगुप्तः देवस्यैव कुमारसेवको राजसेनः सेनापतेः सिंहबलस्य कनीयान् भ्राता भागुरायणः मालवराजपुत्रो रोहिताक्षः क्षत्रगणमुख्यो विजयवर्मा इति। एतावदेतत् पत्रम्।

Chanakya—(*Reads*) May good come! Record-sheet of the status of the high officials who made common cause with Sire Chandragupta of auspicious name and having deserted from here have sided with Malayaketu. Of them the very first (batch) is this—Bhadrabhata, the master of the elephants; Purushadatta, the master of the horse; Dingarata, nephew to

Chandrabhanu the chief warder ; Maharaja Balagupta, a distant relation of Sire ; Rajasena the old (lit. from childhood) attendant of Sire himself ; Bhagurayana, the younger brother of Sinhabala the commander-in-chief ; Rohitaksha the prince of Malava ; Vijayavarman, the foremost of our host of warriors. This sheet has this much.

CHARCHA

1. अपरमपि—Chanakya has given him the first reason, *i. e.* तवाज्ञाव्याघात: (Para 28) ; अपरमपि refers to the second.

2. लेख्यपत्रम—लिख+ण्यत् कर्मणि लेख्यम that which is to be recorded. तस्य पत्रम्।

3. सुगृहीत etc.—See Act I, *ante.*

4. परिमाण etc.—परिमीयते अनेन इति परि+मा+ल्युट् करणे परिमाणम् measure ; here *status*. तस्य लेख्यपत्रम्। Cf.—"सद्य: परात्मपरिमाणविवेकमूढ:", Act I, Sl. 10.

5. गजाध्यक्ष:—अक्ष is व्यवहार transaction of business. "अक्षो ज्ञानात्मशकटव्यवहारेषु पाशके" इति मेदिनी। अधिगत: अक्षम् अध्यक्ष: employed, प्रादितत्—। गजेषु अध्यक्ष:, सुप् सुपा।

6. महाप्रतीहारस्य—प्रतिह्रियते अत्र इतिप्रति+हृ+घञ् अधिकरणे प्रतिहार: or प्रतीहार: warder. महान् प्रतीहार: etc.

7. स्वजनगन्धी—स्व: जन: स्वजन: relative. तस्य गन्ध: लेश: स्वजनगन्ध: trace of relationship. स: अस्ति अस्य etc.

8. कुमारसेवक:—कुमारस्य सेवक: attendant of the young prince. "याजकादिभिश्च" इति समास: (?)। शेषषष्ठ्या वा समास:। This is a servant that had been in attendance upon Chandragupta since the prince's childhood.

9. कनीयान्—अतिशयेन युवा इति युवन्+ईयसुन् कनीयान् or यवीयान् by "युवाल्पयो: कनन्यतरस्याम"।

10. क्षत्रगण etc.—क्षत्र is क्षत्रिय, here a warrior. क्षत्राणां गण:। तस्मिन् मुख्य: etc. Dhundhi adds after this "एते वयं देवस्य कार्ये अवहिता: स्म:"। Who are the वयम् here ? वयम् cannot refer to Bhadrabhrta

etc. because these are not the speakers. It is absurd to suppose that they executed a deed and deserted. No one else is referred to in the first person, hence the passage seems to be an interpolation.

11. एतावत् etc.—The whole scene is a farce, both Chanakya *and Chandragupta know it as a farce, but to keep up the* show, the contents of the record-sheet are to be treated as known to Chanakya, but unknown to the king. If the king is the reader of the sheet, as Dhundhi supposes, and Chanakya the listener, then the remark एतावत etc. is meaningless, because Chanakya knows very well how far the document goes, and the remark adds nothing to his knowledge. If however, Chanakya reads and the king listens, the remark is a quite natural one. We therefore reject Dhundhi's reading and prefer to attribute the passage to Chanakya. "चाणक्यः वाचयति" etc., occurs in some of Telang's manuscripts. This requires change of speakers in the preceding speeches also and justifies the readings as adopted in our texts.

30. राजा—आर्य्य, एतेषामपरागहेतुं श्रोतुमिच्छामि।

King—Noble Sir, I wish to know the reasons for the disaffection of these people.

चाणक्यः—वृषल श्रूयताम्। अत्र यावेतौ गजाध्यक्षाश्वाध्यक्षौ भद्रभटपुरुषदत्तनामानौ, तौ खलु स्त्रीमद्यमृगयाशीलौ हस्त्यश्वावेक्षणे अनभियुक्तौ मया अधिकाराभ्याम् अवरोप्य स्वजीवनमात्रेणैव स्थापितौ इति परपक्षे स्वेन अधिकारेण गत्वा मलयकेतुमाश्रितौ। यावेतौ डिङ्गरातबलगुप्तौ तावपि अत्यन्तलोभाभिभूतौ त्वद्दत्तं जीवनम् अबहुमन्यमानौ तत्र बहु लभ्यते इति अपक्रम्य मलयकेतुमाश्रितौ। योऽप्यसौ भवतः कुमारसेवको

राजसेन इति, सोऽपि तव प्रसादात् अतिप्रभूतकोषहस्त्यश्वं सहसैव तत् महदैश्वर्यम् अवाप्य पुनरुच्छेदशङ्कया अवक्रम्य मलयकेतुमाश्रितः। योऽयमपरः सेनापतेः सिंहबलस्य कणीयान् भ्राता भागुरायणः असावपि तव काले पर्वतकेन सह समुत्पन्नसौहार्दः तत्प्रीत्या च "पिता ते चाणक्येन व्यापादितः" इति उत्पाद्य रहसि त्रासयित्वा मलयकेतुमपवाहितवान्। ततो भवदपथ्यकारिषु चन्दनदासादिषु निगृहीतेषु स्वदोषाशङ्कया अपक्रम्य मलयकेतुमाश्रितः। तेनापयसौ मम प्राणरक्षक इति कृतज्ञतामनुवर्त्तमानेन आत्मनोऽनन्तरम् अमात्यपदं ग्राहितः। यौ तौ रोहिताक्षविजयवर्माणौ तावपि अतिमानित्वात् स्वदायादेभ्यः त्वया दीयमानम् असहमानौ मलयकेतुमाश्रितौ। इत्येषामपरागहेतवः।

Chanakya—Vrishala, listen. These two here, the master of elephants and the master of horse Bhadrabhata and Purushadatta by name, are addicted to wine, women and the chase and are indeed inattentive to the inspection of the elephants and the horse ; so they were removed by me from their office and placed on but a subsistence-allowance. Thus disaffected they left and have now attached themselves to Malayaketu, each in his respective capacity. As to Dingarata and Balagupta, these two, swayed too much by greed, deeming the salary allowed by you as not enough, have deserted, and attached themselves to Malayaketu, thinking they will get more there. Regarding your old attendant Rajasena, he too, through your favour, having suddenly come by great affluence with elephants, horse and immense wealth, has run away,

dreading resumption (*i. e.,* confiscation), and attached himself to Malayaketu. He too, Bhagurayana, the younger brother of Simhabala the commander-in-chief, had contracted friendship in those trying times with Parvataka, and through love for him had told Malayaketu "Your father has been killed by Chanakya" and with this invention had scared him away; next when Chandanadasa and others that were working harm unto you were being punished, he, through apprehensions due tc his own guilt, ran away and attached himself to Malayaketu. That prince too in pursuance of gratitude that he had saved his life, caused him to accept the office of minister next to him in power (*Or*—in constant attendace upon him). As to Rohitaksha and Vijayavarman, these two again, through in-ordinate self-esteem not tolerating your gifts to your own kinsmen, have gone over to Malayaketu. These are the reasons for the disaffection of these men.

CHARCHA

1. एतेषामपराग etc.—As already remarked the show here is a got up one. Chandragupta knows full well that there is no real अपराग anywhere but assumes the existence of अपराग for appearance's sake.

2. स्त्रीमद्य etc.—मृगयनम् इति मृग (अदन्त चुरादि) + णिच् स्वार्थे + अ भावे मृगया chase स्त्री च मद्यञ्च मृगया च स्त्रीमद्यमृगयाः । ताः शीलयतः इति स्त्रीमद्यमृगया + शील + णिच् स्वार्थे + ण कर्त्तरि ।

3. स्वजीवन etc.—जीवति अनेन इति जीव + ल्युट् करणे जीवनम् subsistence, allowance. स्वस्य जीवनम् । तदेव, मयूरव्यंसकादि etc. तृतीया करणे ।

4. स्वेन अधिकारेण etc.—गजाध्यक्ष employed there as गजाध्यक्ष and अश्वाध्यक्ष also in the same capacity. करणे ३या ।

5. जीवनम्—Deriv. above. Here = salary, not mere subsistence—allowance.

6. अतिप्रभूत etc.—कोषाश्च हस्तिनश्च अश्वाश्च कोषहस्त्यश्वाः । एकवद्भाव is

not available because here कोष is not a सेनाङ्ग। 'अतिप्रभूता: कोषहस्त्याश्वा:' यस्मिन् तादृशं 'महत् ऐश्वर्यमवाप्य पुन: भूय: य: 'उच्छेद:' ऐश्वर्याद् वियोजनं तस्य 'शङ्कया' भयेन यदि वा राजा वहु एतद्दत्तम् इति पुन: आत्मसात् कुर्यात् इति उत्प्रेक्षमाण इत्यर्थ: 'अपक्रम्य मलयकेतुमाश्रित:'।

7. तत्र काले—At the time of the siege. Parvataka was helping Chandragupta during the siege.

8. समुत्पन्न etc.—सौहार्द friendship (See "सौहार्दात् कृतकृत्यतैव" etc. Act II, *ante* and our Ssk.) समुत्पन्नं सौहार्दमस्य।

9. इत्युत्पाद्य—इति एतत् उत्पाद्य कल्पयित्वा having invented this story. Here चाणक्य treats चन्द्रगुप्त as ignorant of the facts of Parvataka's death, which really he is not, but pretends to be so.

10. रहसि etc.—See Act 1, *ante*.

11. भवत्पथ्य etc.—See राजापथ्य etc. Act I, *ante*.

12. स्वदोषाशङ्कया—स्वस्य दोष: his own guilt. The guilt is the उद्भावन of the story as alleged above, and the अपवाहन of मलयकेतु। तस्मादाशङ्का, सुप्सुपा। तया। कैतौ श्या।

13. प्राणरक्षक:—प्राणानां रक्षक:। "याजकादिभिश्च" इति समास: (?)। As the याजकादि list does not include रक्षक, we suggest शेषषष्ठीतत् here as in त्रिभुवनविधातृ: etc. Or—प्राणान् रक्षतीति+प्राण+रक्ष+अण् कर्त्तरि=प्राणरक्ष:। तत: स्वार्थे कन्।

14. अनुवर्त्तमानेन—अनु+वृत+शानच् कर्त्तरि pursuing *i. e*, following the dictates of.

15. ग्राहित:—See *ante* संज्ञां ग्राहयितव्या: Act I. ग्रह+णिच् क्त।

16. आत्मनोऽनन्तरम्—अन्तर interval. अविद्यमानमन्तरमस्य अनन्तरम् next. 'आत्मन:' स्वस्य राजपदस्य 'अनन्तरम्' अदूरम् 'अमात्यपदम्'। Cf.—"नरेन्द्रमूलायतनादनन्तरं तदास्पदं श्रीयुवराजसंज्ञितम्"।

17. स्वदायादेभ्य:—दा+घञ् कर्मणि दाय: bequest. दायमदन्ति इति दाय+अद+अण्कर्त्तरि दायादा: kinsmen. "दयादौ सुतबान्धवौ" इत्यमर:। स्वस्य दायादा:। स्व refers to Chandragupta. स्वदायादा: the royal-kinsmen. They cannot tolerate your gifts to your own kinsmen, just fancy !

31. राजा—एवम् एतेषु परिज्ञातापरागहेतुषु क्षिप्रमेव कस्मान्न प्रतिविहितमार्येण ?

King—The reasons for the dis-affection of these men being thus known, why were not these remedied forthwith by Noble Sir ?

चाणक्यः—वृषल, न पारितं प्रतिविधातुम् ।

Chanakya—Vrishala, these could not be remedied.

राजा— किमकौशलात् उत: प्रयोजनापेक्षया ?

King—Was that through tactlessness, or in view of some object ?

चाणक्यः—कथमकौशलं भविष्यति ? प्रयोजनापेक्षयैव ।

Chanakya—How could it be tactlessness ? In view of some object indeed.

राजा—प्रयोजनमिदानीं श्रोतुमिच्छामि ।

King—I wish now to know the object.

चाणक्यः—श्रूयतामवधार्यतां च । इह खलु विरक्तानां प्रकृतीनां द्विविधं प्रतिविधानम्—अनुग्रहो निग्रहश्च । अनुग्रहस्तावत् आच्छिन्नाधिकारयोः भद्रभटपुरुषदत्तयोः पुनरधिकारारोपणमेव । अधिकारश्च तादृशेषु व्यसनयोगादनभियुक्तेषु पुनरारोप्यमाणः सकलमेव राज्यस्य मूलं हस्त्यश्वम् अवसादयेत् । डिङ्गरातबलगुप्तयोः सकलराज्यप्रदानेनापि अपरितुष्यतोः अनुग्रहः कथं शक्यः ? राजसेनभागुरायणयोस्तु धनप्राणनाशभीतयोः कुतोऽनुग्रहस्यावकाशः ? रोहिताक्षविजयवर्मणोरपि दायादमसहमानयोः अतिमानिनोः कीदृशोऽनुग्रहः प्रीतिं जनयिष्यति ? इति परिहृतः पूर्वः पक्षः । उत्तरोऽपि खलु वयम् अचिरादधिगतनन्दैश्वर्याः सहोत्थायिनं प्रधानपुरुषवर्गम् उग्रेण

दण्डेन पीड़यन्तो नन्दकुलानुरक्तानां प्रकृतीनाम् अविश्वास्या एव भवामः इत्यतः परिहृत एव। तदेवम् अनुगृहीतास्मत्पक्षो राक्षसोपदेशप्रवणो महीयसा म्लेच्छबलेन परिवृतः पितृवधामर्षी पर्वतकपुत्रो मलयकेतुः अस्मानभियोक्तुमुद्यतः। सोऽयं व्यायामकालो नोत्सवकालः इति दुर्गसंस्कारे प्रारब्धव्ये किं कौमुदीमहोत्सवेन इति प्रतिषिद्धः।

Chanakya—Vrishala, listen and learn. Verily, for disaffected officers the remedy here is two-fold—reward and punishment (conciliation and repression). Of Bhadrabhata and Purushadatta, whose offices have been wrested from them, re-appointment alone is the conciliation. Office again reentrusted to people so careless through questionable pursuits, would ruin the whole of our cavalry and elephant force,the very basis of the kingdom. Of Dingarata and Balagupta who are extremely greedy and would not be contented even by the gift of the whole kingdom. how could conciliation be possible? Where again is the room for conciliation with respect to Rajasena and Bhagurayana who apprehend loss of wealth and life? What kind of conciliation would give pleasure to Rohitaksha and Vijayavarman who are supremely sensitive and do not brook your kin. Thus the first alternative is dismissed. The last too is indeed dismissed from the consideration that with the fortune of the Nandas recently acquired, we, grinding with hard punishment the batch of high officials that made common cause with us, shall for ever become objects of distrust to such subjects as are attached to the family of Nanda. So, having favoured our late servants in this manner, Malayaketu the son of Parvataka, angered by the murder of his father, following the advice of Rakshasa, stands ready to attack us with a huge

force of Mlechchas. This now is a time for exertion, and not festivities, so, as repairs to the fort have to be commenced, away with the Kaumudi-festival. Hence it was prohibited.

CHARCHA

1. पारितम्—पार+णिच्स्वार्थे (चुरादि)+क्त भावे।

2. अकौशलात्—कुशल expert. तस्य भावः कौशलम् skill न कौशलम् clumsiness. Do not say न कुशल. अकुशलः ; तस्य भावः etc., because in the rule "न नञ् पूर्वात्तत्पुरुषात्—" prohibits अण्भावे after अकुशल in this sense. We may however say अकुशलस्य इदम् इति अकुशल+अण् by "तस्येदम्" and obtain अकौशल and आकौशल by "नञः शुचीश्वर—" which directs the optional वृद्धि of the पूर्वपद।

3. अवधार्यताम्—अव+धृ+णिच्+लोट् ताम् कर्मणि let it be known.

4. प्रतिविधानम्—प्रति+वि+धा+ल्युट्भावे remedy.

5. आक्षिप्तः etc.—आ+क्षिप्+क्त कर्मणि wrested. अधिकार office. आक्षिप्तः अधिकारः अनयोः etc.

6. पुनराधि etc.—अधिकारे आरोपणम्। पुनः अधिकारारोपणम्, सुप्सुपा।

7. व्यसन etc.—'तादृशेषु' तथाविधेषु 'व्यसनस्य' दुष्क्रियायाः 'योगात्' सद्भावात् 'अनभियुक्तेषु' असावधानेषु जनेषु 'पुनरारोप्यमाणः' भूयः संयोज्यमानः 'अधिकारः राजस्य मूलम्' आलम्बनं 'हस्त्यश्व' करितुरग 'सकलमेव' निःशेषमेव 'अवसादयेत्' उन्मूलयेत।

8. धनप्राण etc.—धननाश of राजसेन and प्राणनाश of Bhagurayana. धनप्राणाश as read by Telang does not apply to Bhagurayana. 9. दायादम् etc.—See para 30, *ante*. Or दायमाददते &c. with क as in तत्त्वबोधिनी। See our Kirat XI. 45.

10. परिहृत—etc.—परि+हृ+क्त कर्मणि lit, avoided, hence met. The first alternative is met. The alternative is अनुग्रह।

11. उत्तरोऽपि etc.—The latter alternative, i. e., निग्रह, दण्ड। Repression also is out of question—reason follows—'अचिरात्' अनतिपूर्वं सम्प्रत्येव 'अधिगत' प्राप्त 'नन्दैश्वर्यै' नन्दराज्यं ऐः तादृशाः 'वयं सह' अस्माभिः सह एकात्मतया 'उत्थायिन' कृतोदय नन्दराजस्य 'प्रधानपुरुषवर्गे' भद्रभटादिकम् उग्रेण' कठोरेण 'दण्डेन पीड्यन्तः' सन्तः 'नन्दकुले अनुरक्तानाम्' अद्यापि भक्तियुक्तानां 'प्रकृतीनाम् अविश्वास्याः' शङ्कनीया 'एव भवामः। अस्मानपि

प्राप्ते काले दण्डयिष्यन्ति इह ते नास्मासु रक्ता भवेयुः तत् कुतो राज्यप्रतिष्ठा। 'इति' हेतोः 'उत्तरोऽपि' पक्षः 'खलु परिहृत एव'। 'तत्' तस्मात् 'एवम्' अनेन प्रकारेण 'अनुगृहीतः अस्मत्पक्षः' भागुरायणप्रभृतिः येन तादृशः अतएव अस्मच्छिद्राभिज्ञः 'राक्षसस्य उपदेशे प्रवणः श्रद्दधानः तेन च तस्मिंश्छिद्रे प्रहरणक्षमः 'पितृवधेन अमर्षी' जातक्रोधः 'पर्वतकपुत्रो मलयकेतुः महीयसा म्लेच्छबलेन परिवृतः सन् अस्मान् अभियोक्तुम् उद्यतः'। 'सः' तादृशो घोरः अयं कालः 'व्यायामस्य' प्रयत्नस्य कालः, उत्सवस्य प्रमोदस्य 'कालो न इति' हेतोः 'दुर्गस्य संस्कारे प्रारब्धव्ये तदुपेक्षया "कौमुदीमहोत्सवेन किं' स्यात्? नूनं पराजय एव स्यात्। 'इति' हेतोरुत्सवः 'प्रतिषिद्धः'।

32. **राजा—आर्य, बहु प्रष्टव्यमत्र।**

King—Noble Preceptor, there is much to enquire in this matter.

चाणक्यः—वृषल, विश्रब्धं पृच्छ, ममापि बह्वाख्येयमत्र।

Chanakya—Vrishala, ask freely, I have much to say in this matter.

राजा—सोऽप्यस्य सर्वस्यानर्थस्य हेतुः मलयकेतुः कस्मादपक्रामन् उपेक्षितः?

King—Why again was Malayaketu, the root of all this evil, overlooked while escaping (*i. e.*, suffered to escape)?

चाणक्यः—वृषल, अनुपेक्षणे द्वयी गतिः—निगृह्येत वा प्रतिश्रुतं राज्यार्द्धं प्रतिपाद्येत वा। निग्रहे तावत् पर्वतकः अस्माभिरेव व्यापादितः इति कृतघ्नतायाः स्वहस्तो दत्तः स्यात्। प्रतिश्रुतराज्यार्द्धप्रतिपादनेऽपि पर्वतकविनाशः केवलं कृतघ्नतामात्रफलं स्यात्, इति मलयकेतुरपक्रामन्नुपेक्षितः।

Chanakya—Vrishala, there would have been two courses if not overlooked—either he should have been seized or half

the kingdom promised should have been made over. In seizing, we should have lent our own hand to the treachery and ingratitude that Parvatak was killed by ourselves. In making over half the kingdom promised, again, the murder of Parvataka would have had treachery and ingratitude for its only reward. Hence Malayaketu was overlooked, while escaping.

राजा—अत्र तावदेवम्। राक्षसः पुनरिहैव वर्त्तमानः आर्य्येण उपेक्षितः इत्यत्र किमुत्तरमार्य्यस्य ?

King—It is indeed so in this matter; but what is Noble Preceptor's explanation of the fact that Rakshasa staying in this very city was overlooked by Noble Preceptor ?

चाणक्यः—राक्षसोऽपि स्वामिनि स्थिरानुरागत्वात् सुचिरमेकत्रवासाच्च शीलज्ञानां नन्दानुरक्तानां प्रकृतीनाम् अत्यन्तविश्वास्यः प्रज्ञापुरुषकाराभ्यामुपेतः सहायसम्पदा अभियुक्तः कोषवान् इहैव अन्तर्नगरे वर्त्तमानः खलु महान्तम् अन्तःकोपमुत्पादयेत्। दूरीकृतस्तु वाह्यकोपमुत्पादयन्नपि कथमपि उपायैर्वशयितुं शक्यः इत्ययम् अत्रस्थ एव हृदयेशयः शङ्कुरिव उद्धृत्य दूरीकृतः।

Chanakya—Again, Rakshasa, endowed with wisdom and enterprise, possessing men and money, backed by a large number of helpers, and by steady devotion to his king and long residence together, an object of great confidence to subjects that are still royal to Nanda and appreciate character, would create serious internal disaffection staying within this very city; but sent away, he is capable of being forced to subjection, some how, by expedients though causing dis-

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affection outside. So, like a plug rankling in the heart only when he ishere, he was extracted and cast off.

CHARCHA

1. सोऽप्यस्य etc.—'अस्य सर्वस्य' अनर्थस्य हेतुः मलयकेतुः कस्मात् 'अपक्रामन्' अपसरन् 'उपेक्षितः अपि' अनुपलक्षितश्च । The अपि appears almost superfluous. The reading योऽस्य seems better.

2. अनुपेक्षणे etc.—मलयकेतोः 'अनुपेक्षणे' कर्त्तव्ये 'द्वयो गतिः' द्वौ पक्षौ स्याताम्—निग्रहपक्षः अनुग्रहपक्षश्च 'निगृह्णीत वा'(etc.). अनुग्रहपक्षे 'प्रतिश्रुत राज्यार्द्धं प्रतिपाद्येत वा'। 'निग्रहे तावत् 'पर्वतकः अस्माभिः व्यापादितः' न तु राक्षसेन 'इति' एवंरूपायाः 'कृतघ्नतायाः' विश्रम्भघातितायाः 'स्वस्य' आत्मनः 'हस्तः' अत्र स्वः 'दत्तः स्यात्' वयमेव निजकृतघ्नतां ख्यापयेम । पुत्रहन्ता पितरमपि हतवान् नास्ति सन्देहः इति लोको मन्येत । अनुग्रहपक्षे प्रतिश्रुतस्य राज्यार्द्धस्य प्रतिपादनेऽपि' दानेऽपि न इष्टसिद्धिः यतस्तदा 'पर्वतकविनाशः केवलं कृतघ्नतामात्रं फलं' यस्य तादृशः 'स्यात्' विश्वस्तं पर्वतकं हत्वा कृतघ्नता च कृता राज्यार्द्धञ्च नैव रक्षितम् इति निष्फलामित्रहत्या कलङ्कितभावमापद्येत ।

3. राक्षसोऽपि etc.—राक्षसोऽपि इहैव अस्मन्नगरे वर्त्तमानः महान्तमन्तःकोपं खलु उत्पादयेत । How ? Because he is शीलज्ञानां नन्दानुरक्तानां प्रकृतीनाम् अत्यन्तविश्वास्यः । For this there are two reasons—(i) 'स्वामिनि नन्दे स्थिरानुरागत्वात्' ; (ii) 'सुचिरम् एकत्रवासाच्च' । He has great personal qualifications too for this work—he is प्रज्ञापुरुषकाराभ्यामुपेतः" सहायसम्पदाभियुक्तः, कोषवान् । 'दूरीकृतस्तु' अपवाहितो राक्षसः पुनः 'बाह्यकोपमुत्पादयन्नपि उपायैः' सामादिभिः 'कथमपि वशायत वशं गमयितुं शक्यः 'इति' हेतोः 'अत्रस्थ एव' यदा इह वसति तदेव हृदयेशयः' मर्मगतः 'शङ्कुरिव' कील इव 'अयम्' उद्धृत्य दूरीकृतः यतो दूरस्थोऽयं नैव हृदयेशय इव शङ्कुः ।

4. स्थिरानुरागत्वात—स्थिरः अनुरागः अस्य । तस्य भावः etc. हेतौ पञ्चमी । Telang reads स्थिरानुरागित्वात । Expound स्थिरः अनुरागः । सः अस्य अस्ति इति स्थिरानुराग + इनि मत्वर्थे । तस्य भावः etc. But remember 'न कर्मधारयान्मत्वर्थीयः बहुव्रीहिश्चेत् अर्थप्रतिपत्तिकरः" । Hence we prefer our reading.

5. अत्यन्त etc.—अत्यन्तं विश्वास्यः, सुपसुपा ।

6. प्रज्ञापुरुष etc.–पुरुषः क्रियते अनेन इति पुरुष + कृ + घञ् करणे पुरुषकारः manliness, enterprise etc. प्रज्ञा च पुरुषकारश्च । ताभ्यामुपेतः युक्तः ।

7. सहाय etc.—सह अयते इति सह + अय + अच् कर्त्तरि सहाय: helper. सम् + पद + क्विप् भावे सम्पत् समृद्धि profusion. सहायानां सम्पत् richness in allies etc. तया आभयुक्तः। He has a large following, hence to be dreaded.

8. कोषवान्—कोष funds. He has money. With men and money at command, he would work vast mischief staying here.

9. अन्तर्नगर—नगरस्य अन्तः अन्तर्नगरम्—राजदन्तादि। Or अन्तःस्थित नगरम् etc. Or—नगर इत्यन्तन गरम्, अव्ययी—&c.

10. अन्तःकोपम्—अन्तः मध्ये प्रकृतिषु इत्यर्थः कोपः अपरागः अन्तःकोपः internal trouble. सुप् सुपा।

11. वाह्यकोपम्—वाहर्भवम् वाह्यम् (यञ्) external, by "वहिषष्टि-लोपश्च"। बाह्यः कोपः etc

12. वशयितुम्—वशं गमयितुमिति वश + णिच् (नामधातु) + तुमुन्।

13. अवस्थ एव—He is like a dart lodged at heart only when he is here, not while away. (This is the force of एव)। Hence he was driven away.

14. हृदयेशय:—हृदये शेते इति हृदये + शी + अच् कर्त्तरि। The ७मी is optionally retained by "शयवासवासिष्वकालात्"। Thus हृदयशय: also.

33. राजा—आर्य्य कस्मात् विक्रमय न गृहीतः?

King—Noble Preceptor, why was he not seized by force?

चाणक्यः—राक्षसः खल्वसौ। विक्रमय गृह्यमाणो युष्मद्-वलानि वहूनि नाशयेत् स्वयं वा विनश्येत्। एवं सति उभय-थापि दोषः। पश्य—

स हि भृशमभियुक्तो यद्यपि यादि नाशं
ननु वृषल वियुक्तस्तादृशेनासि पुंसा।
अथ तव वलमुख्यान् नाशयेत सापि पीड़ा
वनगज इव तस्मात् सोऽभ्युपायैर्विनेयः॥ २५॥

Chanakya—Verily, Vrishala it was Rakshasa (we had to deal with). In an attempt to seize him by force, he might have either killed a large number of your warriors or perished himself. With such an attempt, undesirable result follows either way. Mark—Pressed hard, if he suffers death, then, Vrishala, you are indeed deprived (of the services) of an incomparably good man ; if on the other hand, he kills your leading fighters, that again is an injury. So like a wild tusker he has to be managed by stratagem.

CHARCHA

1. विक्रम्य—वि + क्रम + ल्यप having applied force.

2. गृह्यमाणः—ग्रह + शानच कर्मणि। Note the वर्त्तमानकाल—गृह्यमाणः *not* गृहीतः। He will either get killed himself or kill our heroes *before he is taken.*

3. एवं सति—एवम् thus. Thus happening, *i. e.*, attempt being made to seize by force.

4. असि—Telang reads अपि which is not easily parsed.

5. अथ—Introduces पक्षान्तर। On the one hand, such an able minister is lost unto you ; on the other, there is such a huge loss of your leading fighters.

6. नाशयेत्—बलमुख्याः नश्येयुः = स बलमुख्यान् नाशयेत्। Telang reads घातयेत् (हन + णिच् + लिङ् यात्) with णिच स्वार्थे।

7. वनगज – etc.—वनचरो गजः, शाकपार्थिवादि। Cf.—"आरण्यकं गजमिव प्रगुणीकरोमि" Act I, Sl. 26.

8. अन्वयः॥ ननु वृषल पश्य, भृशमभियुक्तः स यदि विनाशमुपेयात् तादृशेन पुंसा वियुक्तः असि ; अथ तव बलमुख्यान् नाशयेत्, सा अपि पीड़ा। तस्मात् स वनगज इव अभ्युपायैर्विनेयः। व्याख्या—'ननु वृषल' अयि चन्द्रगुप्त 'पश्य'—'भृशमभियुक्तः' अस्मद्बलैः बलवदाक्रान्तः 'सः' राक्षसः 'यदि विनाशम् उपेयात्' मरणं भजेत तदा 'तादृशेन' तथाविधेन प्रज्ञाविक्रमशालिना 'पुंसा' पुरुषेण वियुक्तः असि' विरहितो भवसि। यस्य ग्रहणाय इयान् प्रयत्नः स एव चेत् म्रियते को लाभो लब्धः ? 'अथ' पक्षान्तरे यदि स युध्यमानः 'तव बलमुख्यान्' सेनानायकान् 'नाशयेत्'

हन्यात् सा अपि पीड़ा महानपकारः [विधेयप्राधान्यात स्त्रीलिङ्गता ।] 'तस्मात्' ततः उभयथापि दोषे सति विक्रमस्य ग्रहणस्य अविषयोऽसौ किन्तु 'सः वनगज इव' काननकरी इव आरण्यको गज इव 'अभ्युपायैः' कौशलेन 'विनेयः' साधनीयः शिक्षां ग्राहयितव्यः ।

34. राजा—न शक्नुमो वयम् आर्यस्य वाचा वाचमतिशाययितुम् । सर्वथा अमात्य राक्षस एव अत्र प्रशस्यतरः ।

King—We cannot make our speech excel Noble Sir's speech. In this matter minister Rakshasa indeed is by all means the more praise-worthy.

चाणक्यः—(सक्रोधम्) "न भवान्" इति वाक्यशेषः । भो वृषल, तेन किं कृतम् ?

Chanakya—(*In anger*) "Not thyself" (thus) ends your sentence. What has been done by him, Ho ! Vrishala ?

राजा—श्रूयताम् । तेन खलु महात्मना—

लब्धायां पुरि यावदिच्छमुषितं कृत्वा पदं नो गले
व्याघातो जयघोषणादिषु बलादस्मद्बलानां कृतः ।
अत्यर्थं विपुलैश्च नीतिविभवैः सम्मोहमापादिता
विश्वास्येष्वपि विश्वसन्ति मतयो न स्वेषु वर्गेषु नः ॥ २६ ॥

King—Listen. By him the lion-hearted (lit. high minded) stay was made in the captured city planting his foot on our very neck, as it were, as long as he desired ; obstruction was forcibly offered to proclamation of victory etc. by our troops ; (by him) thrown into great confusion with the majesty of his policy our minds do not trust in even the most trust-worthy of our own partisans.

CHARCHA

1. वाचा etc.—वाक् वाचम् अतिशेते = वयं वाचा (अनुक्ते कर्त्तरि तृतीया) वाचम् अतिशाययाम: etc. Cf.—"धाम्नातिशाययति धाम सहस्रधाम्न:" Sl. 17, *ante. Dhundhi* reads मतिमतिशयितुम्—to surpass the wit. But it seems more natural to speak of wit surpassing wit, speech surpassing speech etc. in stead of a *person* surpassing wit or speech etc.

2. न भवान् etc.—वाक्यस्य त्वदुक्तस्य शेष: उपसंहार:, *i. e.*, you mean to add भवान् न प्रशस्यतर: ; but do not add it only through courtesy.

3. तेन खलु etc.—आत्मन् is सत्त्व। महान् आत्मा अस्य। Telang reads येन which seems to violate grammar because the correlative तच्छब्द is wanting ; nor is it connected with any noun in the preceding sentence श्रूयताम्।

4. अन्वय: ॥ तेन खलु महात्मना न: गले पदं कृत्वा लब्धायां पुरि यावदिच्छम् उषितम्, अस्मद्बलानां जयघोषणादिषु व्याघात: कृत:, विपुलै: नीतिविभवै: न: मतय: अत्यर्थं सम्मोहमापादिताश्च (सत्य:) विश्वासेऽष्वपि स्वेषु वर्गेषु न विश्वसन्ति। व्याख्या—'तेन खलु महात्मना' उरुसत्त्वेन विपुलबुद्धिना वा पुरुषेण 'न: गले पदं कृत्वा' पादेन नु गले पीड़यित्वा [लोकोक्तिरियम्] अस्मान् विधूय इत्यर्थ: 'लब्धायां पुरि' जितायां नगर्यां कुसुमपुरे इत्यर्थ: 'यावदिच्छं' यथारुचि 'उषितं' स्थितम्। अस्माभिर्जिता पुरी, स तु शत्रु: निजे इव नगरे तत्र यथेच्छं स्थित:, नूनं महात्मा स:। न केवलं स्थितोऽसौ किन्तु स्थितेन तेन 'अस्माकं बलानां' सैन्यानां 'जयघोषणादिषु' विजयप्रख्यापनप्रभृतिषु विजेतृकर्मसु बलात् [हेतौ, ल्यब्लोपे कर्म्मणि वा ५मी] 'व्याघात: कृत:' विघ्न: उत्पादित:। स: अवस्थित इति वयं विजयं प्रख्यापयितुं न शक्ता: तत महात्मा किल स:। तत उत्तरकालं पुन: तेन 'विपुलै:' महद्भि: 'नीत्या:' नयस्य सुप्रयुक्तस्य 'विभवै:' सम्पद्भि: निर्दोषनयबलैरित्यर्थ: अनुक्तकर्त्तरि तृतीया 'न: मतय:' अस्माकं बुद्धय: 'अत्यर्थं' परमं 'सम्मोहं' मूढ़ताम् 'आपादिता:' गमिता: सत्य: 'विश्वासेऽष्वपि' आप्तेषु च वर्गेषु' निजेषु पक्षेषु भद्रभटप्रभृतिषु, 'न विश्वसन्ति' सन्दिहते। स्थित्या च न: प्रधानपुरुषान् उपजापदूषितान् कृत्वा शिष्टांश्च अविश्वास्यान् विधाय गत: इति महात्मा एव स:।

5. यावदिच्छम्—यावती इच्छा तावत् उषितम् इति यावदिच्छम्, अव्ययीभाव:। Or better यावती इच्छा यस्मिन् कर्मणि तद् यथा तथा—बहुव्रीहि:। Qual. the क्रिया in उषितम् ॥ मतय: मोहमापद्यन्ते becomes in णिच्, नीतिविभवा: मती: मोहमापादयन्ति and in V. ch नीतिविभवै: मतय: मोहमापाद्यन्ते &c.

6 *Remark*—After capitulation राक्षस lived in the city for some time making plans for the restoration of the Nanda Dynasty (See Intro.)

35. चाणक्यः—(विहस्य) एतत् कृतं राक्षसेन ? वृषल, मया पुनर्ज्ञातं नन्दमिव भवन्तमुद्धृत्य भवानिव भूतले मलयकेतुः राजाधिराजपदे नियोजित इति ।

Chanakya—(*With a laugh*) Is that all that is done by Rakshasa ? I thought, however, Vrishala, that like you Malayaketu has been raised in the world to the dignity of King of kings, you having been uprooted like Nanda.

राजा—अन्येनैवेदमनुष्ठितम् ; किमत्र आर्यस्य ?

King—This has been done by another, forsooth. What is in it of my Noble Preceptor ?

चाणक्यः—हं मत्सरिन् !

आरुह्यारूढकोपस्फुरणविषमिताग्राङ्गुलीमुक्तचूडां
लोकप्रत्यक्षमुग्रां सकलरिपुकुलोच्छेददीर्घां प्रतिज्ञाम् ।
केनान्येनावलिप्ता नवनवतिशतद्रव्यकोटीश्वरास्ते
नन्दाः पर्यायभूताः पशव इव हता पश्यतो राक्षसस्य ॥२७॥

Chanakya—Ha ! Detractor, – By which 'another' – having undertaken before the eyes of the world the grim vow in which the tuft of hair was unloosened with the tips of fingers that were unsteadied by the sway of wrath which was aroused, the vow arduous because involving the extirpation of the entire family of the enemy,—were killed the nine conceited Nandas, masters of ninety-nine hundred *Kotis* of gold like beasts doomed by turns, Rakshasa looking on ?

अन्वयः ॥ केन अन्येन लोकप्रत्यक्षम् आरूढकोपस्फुरणविषमिताग्राङ्गुलीमुक्तचूडाम् उग्रां सकलरिपुकुलोच्छेददीर्घां प्रतिज्ञाम् आरुह्य अवलिप्ताः नवनवतिशतद्रव्यकोटीश्वराः ते नन्दाः पर्य्यायभूताः पशव इव पश्यतो राक्षसस्य हताः ?—व्याख्या—हे 'मत्सरिन्' सत्पौरुषे विद्विष्ट, इदमन्येन अनुष्ठितं मन्यसे, ननु पृच्छामि कोऽसौ अन्यः ? केन अन्येन लोकस्य' जगतः 'प्रत्यक्ष'दृष्टिगोचरं यथा तथा 'आरूढ़ः' सञ्जातः यः 'कोपः' अस्य 'स्फुरणेन' आविर्भावेन बहिर्विकाशेन इत्यर्थः 'विषमिताः' अधीरा या 'अग्राङ्गुल्यः' अङ्गुल्यग्राणि तैः मुक्ता' अपनीतबन्धना 'चूड़ा' शिखा यस्यां तादृशीम् 'उग्रां' घोरां प्राणहरत्वात् भयङ्करां 'सकलस्य' अखिलस्य निःशेषस्य इत्यर्थः 'रिपुकुलस्य' शत्रुवंशस्य नन्दान्वयस्य इत्यर्थः 'उच्छेदेन' ध्वंसेन 'दीर्घां' कालापेक्षिणीं कठोरामिति यावत् 'प्रतिज्ञां' सत्यम् 'आरुह्य' अङ्गीकृत्य 'अवलिप्ताः' दृप्ताः नवनवतिशतानां द्रव्यकोटीनां विक्तकोटीनाम 'ईश्वराः' स्वामिनः 'ते' प्रसिद्धाः 'नन्दाः पर्य्यायभूताः' क्रमोपस्थिताः "पशवः इव' बलिकर्मणि एकरज्जुनिबद्धाः छागला इव 'पश्यतो राक्षसस्य' पश्यन्त राक्षस-मनादृत्य हताः' हिंसिताः ? मयैव नान्येन केनापि इत्यर्थः ।

CHARCHA

1. एतत् कृतम् etc.—He feigns surprise at the smallness of Rakshasa's success,

2. मया पुनर् etc.—This is a raillery. Cf.—"हुं वशिष्ठः मया पुनर्ज्ञातं व्याघ्रो वा वृको वा" in uttara ।

3. मत्सरिन्—"मत्सरोऽन्यशुभद्वेषे" इत्यमरः । Here शुभद्वेष is गुणद्वेष । सः अस्ति अस्य etc.

4. आरूढ़ etc.—सम smooth, co-ordinated. विभिन्नं समेभ्यः विषमम् without co-ordination. विषमा कृता इति विषमा+णिच्+क्त कर्मणि rendered without co-ordination. अग्रा चासौ अङ्गुली च अग्राङ्गुली tip of finger. See अग्रहस्त in Sak IV. Now see व्याख्या for समास ।

5. लोकप्रत्यक्षम्—अक्ष is इन्द्रिय । then प्रादितत् । Or अव्ययीभाव with अक्षि ; attaching अश् आद्यच ; see *ante*. and our Sak I.

6. उग्रां दीर्घाम्—उग्र refers to the character of the vow. It is उग्र *grim*, because it wanted to *kill*. दीर्घ refers to the *scope*

of the vow. It was दीर्घ long, *i. e., arduous* because it meant to kill *all*.

7. नवनवति etc.—द्रव्य is धन money. "द्रव्यं भव्ये धने स्मादौ" इति हैमः। नवाधिका नवतिः नवनवतिः, शाकपार्थिवादि। तत्संख्यकानि शतानि, शाकपार्थिवादि। द्रव्याणां कोट्यः द्रव्यकोट्यः। नवनवतिशतसंख्याकाः द्रव्यकोट्यः etc.

8. पर्यायभूताः—परि + अय + घञ् भावे पर्यायः turn. भूत is here जात appeared उपस्थित। पर्यायेण भूताः। ३तत् or सुपसुपा। The reference is to the tying up of animals for sacrifice one after another.

9. राक्षसस्य—"षष्ठी चानादरे" इति षष्ठी। Also optionally ७मी।

36. अपि च—

गृध्रैरावद्धचक्रं वियति विचलितैर्दीर्घनिष्कम्पपक्षैर्-
धूमैर्ध्वस्तार्कभासां सघनमिव दिशां मण्डलं दर्शयन्तः।
नन्दानां नन्दयन्तः पितृवननिलयान् प्राणिनः पश्य चैतान्
निर्वान्त्यद्यापि नैते स्रुतबहलवसावाहिनो हव्यवाहाः॥२८॥

Moreover—Behold, even now do not go out these funeral fires of the Nandas which cause the large amount of issued (*i. e.*, melted) fat to flow, gladdening yonder creatures that live on the burning ground, and which cause the whole circuit of the points of the compass to appear as if clouded, with sunlight dimmed by smoke in the shape of vultures hovering in the sky in circles with wide and quiverless wings.

अन्वयः॥ पश्य दीर्घनिष्कम्पपक्षैः आवद्धचक्रं वियति विचलितैः गृध्रैः धूमैः ध्वस्तार्कभासां दिशां मण्डलं सघनमिव दर्शयन्तः पितृवननिलयान् प्राणिनः नन्दयन्तश्च एते, नन्दानां स्रुतबहलवसावाहिनः हव्यवाहाः अद्यापि न निर्वान्ति। व्याख्या—"पश्य" अवलोकय 'दीर्घाः' आयताः 'निष्कम्पाः' अपरिस्पन्दाश्च ये 'पक्षाः' तैः करणभूतैः 'आवद्ध" रचितं 'चक्रं" मण्डलं यस्मिन् कर्मणि तत् यथा तथा 'वियति' आकाशे 'विचलितैः' भ्रमद्भिः 'गृध्रैः धूमैः' गृध्ररूपधूमैः तात्त्विकधूमस्य अपगमात धूमस्थानीयैर्गृध्रैः

'ध्वस्ताः' निरस्ताः 'अर्कभासः' रविकराः यासु तासां 'दिशां मण्डल'' परिवेषं दिग्विभागा—मित्यार्थः 'सघनमिव' मेघाच्छन्नमिव 'दर्शयन्तः' अवभासयन्तः 'पितृवन'' श्मशानं निलयः' आवासो येषां तान् 'प्राणिनः' जीवान् प्रेतकादीन् 'नन्दयन्तश्च' हर्षयन्तश्च 'एते' दृश्यमानाः नन्दानां स्रुताः' गलिताः याः बहलाः' प्रचुराः 'वसाः'मज्जाः ताः ये 'वाहयन्ति' स्रोतःक्रमेण निःसारयन्ति तादृशाः स्रुतवहलनन्दवसावाहिनः इत्यर्थः [सापेक्षत्वेऽपि गमकत्वात् समासः] 'हव्यवाहाः' अनलाः चिताग्नयः इत्यर्थः। 'अद्यापि न निर्वान्ति' न प्रशाम्यन्ति। एतानपि दृष्ट्वा मन्ये मत्पौरुषं स्मरिष्यसि, अन्येनैव ईदृशमनुष्ठितम् इत्यसम्बद्धं भूयोऽपि न वक्ष्यसि इति भावः।

CHARCHA

1. आबद्धचक्रम्—See व्याख्या। The vultures formed themselves into a circular band and moved round.

2. दीर्घनिष्कम्प etc.—See व्याख्या। *Dhundhi* takes this as qualifying गृध्रैः। Expound दीर्घौ निष्कम्पौ पक्षौ येषाम्।

3. नन्दानाम्—शेषे षष्ठी connected with वसा ; see next. *Dhundhi* reads नन्दैः and explains बहलवसावर्षिभिर्नन्दैः'—करणे तृतीया।

4. स्रुतवहल etc.—See व्याख्या। The वसा becomes स्रुत through the heat. स्रुतवहलवसा + वह + णिच् + णिनि कर्त्तरि साधुकारिणि। The fat melted down and coursed across the burning ground in torrents ; hence the joy of the creatures that are fond of such fats and live in the neighbourhood of the burning ground. The वसा is of the Nandas. The करण of नन्दनक्रिया is वसा। *Dhundhi* gives करणत्व to नन्द and identifies Nandas with वसा which is a round about process.

5. हव्यवाहाः—हव्यं वहन्ति देवेभ्यः प्रापयन्ति इति हव्य + वह + अण् कर्त्तरि। Fire. Nom. to निर्वान्ति (निर् + वा + लट अन्ति)।

37. **राजा—अन्येनैवेदमनुष्ठितम्।**

King—This has indeed been done by another.

चाणक्यः—आः केन।

Chanakya—Eh! By whom.

राजा—नन्दकुलविद्वेषिणा दैवेन ।

King—By Fate that hates the family of the Nandas.

चाणक्यः—दैवमविद्वांसः प्रमाणयन्ति ।

Chanakya—The unknowing swear by Fate.

राजा—विद्वांसोऽपि अविकत्थना भवन्ति ।

King—The knowing again are without brag.

चाणक्यः—(सकोपम्) वृषल भृत्यमिव मामारोढ़ुमिच्छसि ?

शिखां मोक्तुं बद्धामपि पुनरयं धावति करः

(भूमौ पादं प्रहृत्य)

प्रतिज्ञामारोढ़ुं पुनरपि चलत्येष चरणः ।
प्रणाशान्नन्दानां प्रशममुपजातं त्वमधुना
परीतः कालेन ज्वलयसि मम क्रोधदहनम् ॥ २८ ॥

Chanakya—(*With heat*) Vrishala do you wish to trample me down as a slave ? This hand too flies to unloose the tuft of hair ; (*Stamping on the ground with his foot*) and this foot too rushes to enter into a vow. Encompassed by death, you are now kindling again the fiire of wrath gone out through the extinction of the Nandas.

CHARCHA

1. क्रुधः कोप—The second contradiction of the king enrages Chanakya still more. क्रुधः = impatient anger.

2. नन्दकुल etc. = नन्दकुलं विद्वेष्टि इति नन्दकुल + वि + द्विष + णिनि कर्त्तरि ताच्छील्ये etc. Qual. दैवेन ।

3. प्रमाणयन्ति—प्रमाणं authority (*ante*). प्रमाणं कुर्वन्ति इति प्रमाण + णिच् (नामधातु) + लट् अन्ति ।

4. अविकत्थनाः—कत्थ means to brag. It is a शब्दार्थ root; hence विकत्थते इति वि + कत्थ + युच् कर्त्तरि विकत्थनः braggart. न विकत्थनाः

etc. The rule "वौ कषलसकत्थस्रम्भः" adds घिनुण् to वि+कत्थ, but does not bar युच्। Hence विकत्थी and विकत्थनः।

5. मामारोढुम्—मदुपरि वर्त्तितुम्, *i. e.*, to shut my mouth, to supress me etc. "आरोढुमिच्छसि अधिक्षेप्तुं प्रवर्त्तसे"—*Dhundhi*.

6. अन्वयः॥ अयं करः अपि बद्धां शिखां मोक्तुं पुनर्धावति, एष चरणः अपि प्रतिज्ञामारोढुं पुनस्खलति। कालेन परीतस्त्वम नन्दानां प्रणाशात् प्रशमसुपजातं क्रोधदहनम् अधुना पुनर्ज्वलयसि। व्याख्या—'अयं करः अपि' एष हस्तश्च 'बद्धां' तथात्वेन गृहीतां वस्तुतस्तु मुक्तां शिखां' चूडां 'मोक्तुं' अपबन्धनां कर्तुं' पुनर्धावति' भूयः प्रसर्पति। 'एष चरणः अपि' अयं पादश्च 'प्रतिज्ञामारोढुं' सत्यमध्यासितुं पुनस्खलति' भूयः प्रसरति। कुपितोऽहं शिखां मुक्त्वा भूमौ पादप्रहारं कृत्वा शपथमुच्चारयामि एष मे स्वभावः। सः स्वभावः चिरपरिचयात् अद्य कृत्स्ना मे स्वतः प्रकाशते। 'कालेन परीतः' मृत्युना परिवारितः वशीकृत इत्यर्थः: 'त्वं नन्दानां प्रणाशात्' विलोपात् प्रशमसुपजातं' प्रशान्तं 'क्रोधदहनं' कोपाग्निम् 'अधुना' अद्य 'पुनर्ज्वलयसि' भूयो दीपयसि। दाह्याभावात् शान्तस्य कोपवह्नेः त्वमात्मानं दाह्यत्वेन उपस्थापयसि इति भावः।

7. शिखां मोक्तुम etc.—Cf. "मुक्तां शिखां परामृशन्" etc., Act I.

8. प्रणाशात etc.—This is a paraphrase of—'दाह्याभावान्न खेदात् ज्वलन इव वने शाम्यति क्रोधवह्निः" Act I. The Nandas are dead, none of them are left to burn, hence the fire has gone out.

9. ज्वलयसि—ज्वल+णिच्+लट् सिप्। ज्वलयसि or ज्वालयसि। मित्त्व of ज्वल is optional when no उपसर्ग precedes, but compulsory with an उपसर्ग—प्रज्वलयसि। The rule is "ज्वलह्वलह्मलनमामनुपसर्गाद्वा"। Also see—"अथ प्रयत्नोन्नमितानमत्फणैः" Magha I, 13. and ante.

38. राजा—(सावेगमात्मगतम्) अये कथं सत्यमेव आर्यः कुपितः। तथा हि—

संरम्भास्पन्दिपक्ष्मक्षरदमलजलक्षालनक्षामयापि
भ्रूभङ्गोद्भेदधूमं ज्वलितमिव पुरः पिङ्गया नेत्रभासा।
मन्ये रुद्रस्य रौद्रं रसमभिनयतस्ताण्डवेषु स्मरन्त्या
सञ्जातोद्यकम्पं कथमपि धरया धारितः पादघातः॥

King—(*In agitation—to himself*) Ha ! how so, Noble Preceptor is really angry. Thus—The fiery glow of his eyes, though subdued by a wash of clear water dropping from the eye-lashes that are quivering in anger, is as if ablaze in front so as to have for its smoke the frown displayed. Methinks the blow with the foot has been withstood by the Earth somehow with a rude shock felt as she remembered of Rudra acting the Raudrarasa (sentiment of wrath) at his dances.

अन्वय: ॥ संरम्भास्यन्दिपक्ष्मक्षरदमलजलक्षालनक्षामया अपि पिङ्गया नेत्रभासा भ्रूभङ्गोद्भेदधूमं पुरो ज्वलितमिव । मन्ये ताण्डवेषु, रौद्रं रसमभिनयत: रुद्रस्य स्मरन्त्या धरया पादघात: कथमपि सञ्जातोदग्रकम्पं धारित: । व्याख्या—कोपलक्षणानि आह—'संरम्भेण' कोपेन 'आस्पन्दीनि' सम्यक स्पन्दमानानि यानि 'पक्ष्माणि' नेत्रलोमानि तेभ्य: 'क्षरन्ति' स्रवन्ति 'अमलानि' विशदानि यानि 'जलानि' तै: यत् 'क्षालनं' सेचनं शोधनमिति यावत् तेन क्षामया' मन्दया 'अपि पिङ्गया आरक्तया 'नेत्रभासा' लोचनार्चिषा कर्तृभूतया 'भ्रूभङ्गस्य' भ्रुकुटे: य: 'उद्भेद:' आविर्भाव: उद्भिन्न: भ्रूभङ्ग इत्यर्थ: स एव 'धूम:' यस्मिन् कर्मणि तद् यथा तथा पुर:' अग्रे 'ज्वलितमिव' प्रदीप्तमिव । साम्प्रमेघारुणा नेत्रकान्तिरेव प्रदीप्तोऽग्नि: भ्रुकुटिरेव तस्य धूम: इति भाव: । 'मन्ये' शङ्के 'ताण्डवेषु' उद्धतनर्त्तनेषु, 'रौद्र'' रसम् अभिनयत:' अभिनीय दर्शयत: 'रुद्रस्य' शम्भो: स्मरन्त्या' तत्सम्बन्धिनीं स्मृतिमनुभवन्त्या 'धरया' मह्या 'पादघात:' आर्य्यस्य अयं पादप्रहार: 'कथमपि' अतिक्लेशेन 'सञ्जात:' आविर्भूत: 'उदग्र:' प्रबल: कम्प:' यस्मिन् कर्मणि तद् यथा तथा 'धारित:' सोढ: । नूनं अतिगुरुम् आर्य्यपादप्रहारम् अनुभूय शिव एव ताण्डवप्रवृत्त इति मत्वा धरा कम्पमाना सती आत्मानं विष्टम्भयामास इति भाव: ।

CHARCHA

1. संरम्भ etc.—आ सम्यक् स्पन्दते इति आ+स्पन्द+णिनि साधुकारिणि कर्त्तरि आस्पन्दि quivering. The up and down motion of the eye lids imparts an apparent similar motion to the eye-lashes-

The lashes can have no motion of their own. अमल is almost superfluous. चै + क्त कर्त्तरि चाम: wan, pale. See व्याख्या । The wash is supposed to have wiped off the redness to a certain extent Now see व्याख्या । *Dhundhi* reads उत्स्पन्दि where उद् implies upward motion *only* ; but the motion is *both* up and down ; prefer आस्पन्दि । Qual. नेत्रभासा (which has अनुक्तं कर्त्तरि ३या) ।

2. भ्रूभङ्ग etc.—भ्रूभङ्गोद्भेद: = उद्भिन्नभ्रूभङ्ग । "भावानयने द्रव्यानयनम्" ।

3. पुर:—In front of the eyes. The level of the eyes is lower than the level of the frown which is between the eye-brows. Hence the frown is compared to धूम topping fire.

4. रुद्रस्य—रुद्र is the कर्म of स्मृ, but treated as having सम्बन्धमात्र not कर्मसम्बन्ध । Hence षष्ठी शेषे remains uncompounded by the rule 'अधीगर्थदयेशां कर्मणि' ।

5. स्मरन्त्या—Chanakya's kick reminded the Earth of the stamping of feet by Rudra at his dances. Rudra was not directly remembered, hence there is शेषाविवक्षा and अधीगर्थ applies,

6. सञ्जात etc.—उद्गतमग्रमस्य उदग्र: lit. *pointed* ; hence keen, mighty etc. Cf.—"क्षतात् किल त्रायत इत्युदग्र:", "अवान्तनार्योऽयमुदग्रबाहु:", "पश्चोदग्रप्लुतत्वात्" in Sak etc. Now see व्याख्या । Adv. The earth withstood the blow, but she had to put out her whole strength to do it, and shook terribly in the effort. *Dhundhi* reads सञ्जातोग्रप्रकम्पम् । A shake is उग्र or रुद्र by its intensity ; but the intensive particle प्र in प्रकम्प already expresses the intensity, thus rendering उग्र superfluous. Prefer सञ्जातोदग्र ।

39. चाणक्यः—(कृतककोपं संहृत्य) वृषल, वृषल, अल-मुत्तरोत्तरेण । यदि अस्मत्तो गरीयान् राक्षस: अवगम्यते तत् इदं शस्त्रं तस्मै दीयताम् । (इति शस्त्रमुत्सृज्य उत्थाय च आकाशे लक्ष्यं बद्ध्वा स्वगतम्) राक्षस राक्षस, एष भवत: कौटिल्यबुद्धिविजिगीषोर्बुद्धे: प्रकर्ष: ।

चाणक्यतश्चलितभक्तिमहं सुखेन
जेष्यामि मौर्यमिति सम्प्रति यः प्रयुक्तः ।
भेदः किलैष भवता सकलः स एव
सम्पत्स्यते शठ तवैव हि दूषणाय ॥ २९ ॥

(इति निष्क्रान्तः)

Chanakya – (*Checking the sham anger*) Vrishala, Vrishala, no use bandying words. If Rakshasa be deemed worthier than ourselves, then let this weapon be entrusted to him. (*Throwing down the weapon, rising, and fixing the gaze in air—to himself*) Rakshasa Rakshasa, this is the height of your wit that tries to beat the wit of Kautilya !! The whole of that very same policy to estrangement which is now adopted by you, (in the hope) that, with his reverence for Chanakya shaken, you will easily conquer Maurya, will, Oh Rogue ! result in your own disgrace (lit. condemnation). (*Exit.*)

CHARCHA

1. कृतककोपम्—कृत एव कृतकः false, sham. कृतकः कोपः etc.

2. उत्तरोत्तरेण—उत्तरत्यनेन इति उद्+तृ+अप करणे उत्तरम् a reply. उत्तरस्य उत्तरम् rejoinder to a reply, hence *dispute*. तेन । करणे ३या ; करण of साध्यते understood.

3. गरीयान्—अतिशयेन गुरुः इति गुरु+ईयसुन्=गर्+ईयसुन्=गरीयान् ।

4. शस्त्रमुत्सृज्य etc.—See *ante*—वृषलापेक्षया शस्त्रं धारयामि, Act I.

5. एष भवतः etc.—'कौटिल्यस्य' चाणक्यस्य मम 'बुद्धिं' विजिगीषाः' विजेतुमिच्छोः 'तव बुद्धेः' एष प्रकर्षः, एतावती सम्पत, इयान् प्रसरः । एतावता तु चाणक्यबुद्धिर्विजेतुं न शक्यते । The range of intellect must be wider than this if you mean to beat me in the battle of wits. Cf.—' दृश्यसे भो जागर्त्ति खलु कौटिल्यः" *ante*.

6. अन्वयः ॥ हे शठ चाणक्यतश्चलितभक्तिं मौर्यमहं सुखेन जेष्यामि इति सम्प्रति भवता यः एष भेदः किल प्रयुक्तः स सकल एव तवैव दूषणाय सम्पत्स्यते हि । व्याख्या—हे 'शठ' धूर्त्त 'चाणक्यतः' चाणक्यात् 'चलितम्' अपगत 'भक्तिः' यस्य तादृशं

निरस्तचाणक्यं 'मौर्यं' वृषलं चन्द्रगुप्तम् 'अहं सुखेन' अवलीलया 'क्रेष्यामि वशीकरिष्यामि 'इति' हेतोः एव निश्चित्य 'सम्प्रति' अधुना 'भवता य एष भेदः' उपजापः 'किल प्रयुक्तः' प्रक्रान्तः 'अ' भेदः 'सकल एव' समग्र एव तवैव प्रयोक्तुरेव न मम 'दूषणाय' कलङ्काय 'सम्पत्स्यते हि' नूनं भविष्यति। आवयोर्भेदार्थं प्रयुक्ता नीतिः युवयोर्भेदं साधयिष्यति इत्याशयः।

7. चलितभक्तिम्—चलितं भक्तिरस्य। सामान्ये नपुंसकम् (see *ante*). Also see विदितभक्तिम् in our Sak.

8. सकल etc.—Construe सकल एव सः every bit of it without exception.

9. भेदः किल—किल expresses अरुचि disapproval. You may call it a भेद, I do not—I disapprove. It is no भेद because, it will redound on your own head.

10. तवैव etc.—दुष+णिच्+ल्युट् भावे दूषण disgrace. तस्मै। "तुमर्थाच्च भाववचनात्" इति चतुर्थी। तवैव not of me ; hence I do not call it a भेद। In Act IV, the incidents of this Act are related to Rakshasa by Karabhaka (See Act II, Para 49 also) and Malayaketu, accompanied by Bhagurayana, overhears. Rakshasa's occasional remarks are then deliberately misinterpreted to Malayaketu by Bhagurayana and distrust of Rakshasa is created in the mind of that prince who thought that Rakshasa tried to create भेद between Chanakya and Chandragupta so that he himself might step in as Chandragupta's minister. Thus the intended भेद between Rakshasa and Malayaketu culminating in Act V in the open disgrace (दूषण) of Rakshasa who is condemned by Malayaketu as being in pay of Chandragupta.

40. राजा—आर्य वैहीनरे, अतः प्रभृति अनादृत्य चाणक्यं चन्द्रगुप्तः स्वयमेव राज्यं करिष्यति इति गृहीतार्थाः क्रियन्तां प्रकृतयः।

King—Noble Vaihinari, let the subjects be informed that

henceforth, ignoring Chanakya, Chandragupta will himself conduct the affairs of state.

कञ्चुकी—(आत्मगतम्) कथं निरुपपदमेव 'चाणक्य' मिति न 'आर्यचाणक्य'मिति। हन्त संगृहीतोऽधिकारः। अथवा न खलु अत्र वस्तुनि देवदोषः। कुतः—

स दोषः सचिवस्यैव यदसत्कुरुते नृपः।
याति यन्तुः प्रमादेन गजो व्यालत्ववाच्यताम् ॥ ३२ ॥

Camberlain (*To himself*)—How is it he says 'Chanakya' without a honorific added, not Noble Chanakya ? Alas ! the appointment is withdrawn. Or, in this matter the fault is surely not Sire's. (Do you ask) Why ?—That the king dishonours him is verily the fault of the minister himself. The tusker comes to be branded as a 'rogue' through the carelessness of the driver.

CHARCHA

1. इति गृहीतार्थाः—'इति' अनेन प्रकारेण 'गृहीतः' परिज्ञातः 'अर्थः' वस्तु याभिः ताः who take matters thus.

2 निरुपपदम्—उपोच्चारितं पदम् उपपदम् a title. निरस्तम् उपपदम् अस्मात् with the honorific dropped.

3. चाणक्यमिति—Refers to the king's speech अनादृत्य चाणक्यम् etc., where the king has plain चाणक्य and not आर्यचाणक्य।

4. संगृहीतोऽधिकारः—अधिकार office (*ante*). संगृहीत withdrawn. Powers are withdrawn, *i. e.*, he is dismissed.

5. अत्र वस्तुनि—अस्मिन् विषये, अधिकारसंग्रहे उपपदानरासेन चाणक्यस्य असत्कारे च इत्यर्थः in this dismissal and disgrace.

6. अन्वयः॥ नृपः असत्कुरुते (इति) यत् स सचिवस्यैव दोषः। यन्तुः प्रमादेन गजः व्यालत्ववाच्यतां याति। व्याख्या—'नृपः' राजा 'असत्कुरुते' अनादरेण योजयति सचिवम् इति 'यत्' स 'सचिवस्य एव' अमात्यस्य एव न तु राज्ञः, दोषः'

अपराध:। 'यन्तु:' हस्तिपकस्य 'प्रमादेन' अनवधानतया 'गज:' करी 'व्यालत्वेन' दुष्टगजतया 'वाच्यतां' निन्दां 'याति' लभते हस्तिपकदोषेणैव गजस्तमवस्यति, एवं सचिवदोषेणैव राजा सचिवम् ; अतापि चाणक्यदोषेणैव अद्य तस्य यमवमानना इत्यर्थ:।

7. असत्कुरुते—सत् is an अव्यय meaning आदर। "सदित्यादरे" वर्द्धमान:। अविद्यमानं सत् अस्मिन् असत् disgrace. सत्+कुरुते इति असत्+कृ+लट् ते। No समास owing to the probibition "उपपदमतिङ्"। Commentators take अनादर here as a बहुव्रीहि and not a नञ्तत्, hence we do not say above न सत् असत्। *Dhundhi* here quotes. the rule "आदरानादरयो: सदसती"। He dces not mean that there is a गतितत् here which has to be justified, but he wants simply to justify the peculiar sense of असत्। No गतितत् can be formed with तिङन्त words.

8. व्यालत्व etc.—व्याल is दुष्टगज। "व्यालो दुष्टगज से" इति हैम:। तस्य भाव: व्यालत्वम्। वक्तुमर्ह: इति वच+ण्यत् कर्मणि वाच्य: one requiring admonition. तस्य भाव: वाच्यता disgrace, censure etc. व्यालत्वेन व्यालत्वमिव वा वाच्यता।

41. राजा— आर्य्य, किं विचारयसि।

King—Noble Sir, what are you thinking of ?

कञ्चुकी—देव, न किञ्चित्। दिष्टया देव इदानीं देव: संवृत्त:।

Chamberlain—Nothing whatever Sire. Luckily Sire has become a king now.

राजा—(आत्मगतम्) एवम् अस्मासु गृह्यमाणेषु स्वकार्य्यसिद्धिकाम: सकामो भवत्वार्य्य:। (प्रकाशम्) शोणोत्तरे, अनेन शुष्ककलहेन शिरोवेदना मां बाधते। शयनगृहमादेशय।

King—(*To himself*) Let Noble Preceptor who expects success in the undertaking, on ourselves being viewed thus, have his desire fulufilled. (*Aloud*) Sonattara, through this dry

wrangle a headache is troubling me. Show me the bed-room.

प्रतीहारी—एदु एदु देवो [एतु एतु देवः]।

Warder—Come, let Sire come.

राजा - (आसनादुत्थाय आत्मगतम् —

आर्य्याज्ञयैव मम लङ्घितगौरवस्य
बुद्धिः प्रवेष्टुमवनेर्विवरं प्रवृत्ता।
ये सत्यमेव हि गुरूनतिपातयन्ति
तेषां कथं नु हृदयं न भिनत्ति लज्जा ॥ ३३ ॥

(इति निष्क्रान्ताः सर्वे)।

तृतीयोऽङ्कः।

King—(*Rising from his seat—to himself*) Of me that has over-stepped the bounds of respectfulness at the command of Noble Preceptor himself, the intention arises to enter a hole in the Earth. How is it that shame does not rend the heart of those who really insult their superiors. (*Depart all*).

THIRD ACT.

CHARCHA

1. एवं etc.—'अस्मासु एवम् अनेन प्रकारेण स्वतन्त्रत्वेन 'गृह्यमाणेषु' प्रतीयमानेषु यः 'स्वकार्य्यसिद्धिम्' आत्मप्रयोजननिष्पत्तिं राक्षसग्रहणमित्यर्थः 'कामयते' तादृशः 'आर्य्यः' चाणक्यः इदानीं 'सकामो भवतु' सिद्धमनोरथः सम्पद्यताम्। स्वतन्त्ररूपेणैवाहमनेन कल्पितकलहेन गृहीतः पौरा अपि नूनं तथैव ग्रहीष्यन्ति, एतेन आर्य्यस्य कार्य्यसिद्धिर्भवतु।

2. शुष्ककलहेन—शुष्कः dry नीरसः purposeless. तादृशः कलहः etc. हेतौ ३या।

3. अन्वयः॥ आर्य्याज्ञया एव लङ्घितगौरवस्य मम अवनेः विवरं प्रवेष्टुं (स्थितस्य) बुद्धिः प्रवृत्ता। ये सत्यमेव हि गुरून् अतिपातयन्ति लज्जा तेषां हृदयं

कथं नु न भिनत्ति । व्याख्या—'आर्यस्य' गुरोश्चाणक्यस्य 'आज्ञया एव' आदेशेनैव न तु निजमत्या 'लङ्घितम्' उतक्रान्तं गौरवं' मर्यादा येन तादृशस्य मम 'अवनेः' पृथिव्याः 'विवरं' रन्ध्रं 'प्रवेष्टुम्' अन्तर्गन्तुं स्थितस्य भूगर्भप्रवेशाभिलाषिणः जनस्य 'बुद्धिः' मतिः प्रवृत्ता सञ्जाता । गुरोरादेश एव अनुष्ठितः तथापि लज्जया अहं भूगर्भं प्रविश्य सुख-मावरीतुमिच्छामि इत्यर्थः । 'ये सत्यमेव हि' यथार्थमेव 'गुरून्' पूज्यान् 'अतिपात-यन्ति' अतीत्य पातयन्ति उल्लङ्घ्य गौरवस्थानादवरोहयन्ति 'लज्जा तेषां हृदयं कथं नु न भिनत्ति' न विदारयति ?

4. बुद्धिः—Here we have supplied स्थितस्य because otherwise we get different nom. to the क्रिया in प्रवृत्ता and प्रवेष्टुम् । The usual construction is—बुद्धिः अवनेर्विवरं प्रवेष्टुं प्रवृत्ता—my mind wants to enter a hole in the Earth. The grammar is saved no doubt, but at the sacrifice of the sense. It will take *some* thinking the sense ought to regulate the grammar and not the grammar the sense. *Dhundhi* reads प्रवेष्टुमिव भूविवरम् and explains "भूविवरं प्रवेष्टुं लज्जातिशयेन खविलयम् अभ्युपगन्तुमिव प्रवृत्ता इत्यर्थः ।

5. अतिपातयन्ति—अति + पत + णिच् + लट अन्ति tramples down under feet. Cf.—'भृत्यमिव माम् आरोढुमिच्छसि' *ante*. We may also take अति as *intensive*. The meaning then is—cause to fall very low, *i. e.*, by showing disrespect drags them down from their high position.

चतुर्थोऽङ्कः ।

——:o:——

1. (ततः प्रविशत्यध्वगवेषः पुरुषः) पुरुषः—हीमाणहे !
जीअणसअं समधिअं को णाम गदागदं इह करेइ ।
अत्थाणगमणगुव्वी पहुणो अण्णा जइ न होइ ॥
[आश्चर्य्यम् !
योजनशतं समधिकं को नाम गतागतमिह करोति ।
अस्थानगमनगुर्वी प्रभोराज्ञा यदि न भवति ॥ १ ॥

(*Now enters a person dressed as a traveller*) *Traveller*—Oh wonder ! Who in this matter would do the going and coming back over a hundred *Yojanas* and more, if there were no master's orders heavy by reason of travel without rest ?

CHARCHA

1. अध्वग etc.—अध्वन् road. अध्वानं गच्छति इति अध्वन्+गम+ड कर्त्तरि । तस्य वेषः ; अध्वगवेष इव वेष अस्य etc. बहु ।

2. हीमाणहे—This is rendered आश्चर्यम् following *Dhundhi*. ही is an अव्यय expressing wonder. It is good Sanskrit and not restricted to Prakrita. Cf.—"हतविधिलसितानां ही विचित्रो विपाकः" —*Magha*. The corresponding Sanskrit for माणहे is doubtful. Possibly it is connected with मानय, *i. e.*, पूजय । Together, ही मानय =Oh wonder, you must admit it etc. *Dhundhi* reads ही हीमाणहे and explains "अयं निपातसमुदाय आश्चर्यद्योतकः (?)" ॥

3. अन्वयः ॥ अस्थानगमनगुर्वी प्रभोराज्ञा यदि न भवति को नाम इह समधिकं योजनशतं गतागतं करोति ? व्याख्या—'अविद्यमानं स्थानं' स्थितिः विरामः

इत्यर्थ: यस्मिन् तादृशं यत् 'गमनम्' अविरतगमनमिति यावत् तेन 'गुर्वी' दुष्करा 'प्रभो: भर्त्तु: राक्षसस्य आज्ञा' आदेशो 'यदि न भवति' प्रभुर्यदि न तथा आदिशति 'को नाम' न कोऽपि 'इह' अस्मिन् कर्मणि 'अधिकेन सङ्गतं योजनशतं' योजनशता-दप्यधिकं 'गतं' गमनम् 'आगतम् आगमनञ्च 'करोति'। मया तु तत् कृतम् इत्या-श्चर्यम् तत् सम्वरितम् इति भाव:।

4. योजनशतम्—योजन is about 8 miles. योजनानां शतम्। See next.

5. समधिकम्—सङ्गतमधिकेन, प्रादितत्। समधिकं योजनशतम्=lit. a hundred *Yojanas* together with some more, *i. e.,* more than eight hundred miles. By लक्षणा this means समधिकयोजनशतपरिमितम्। The whole qualifies गतागतम्। *Dhundhi* reads राजनियोगो महीयान्—The king's command is above all. This is a clerical error (See Intro).

6. को नाम—नाम expresses सम्भावना possibility. Who would, *i. e.,* not I. How he could do the trip he explains in the next half to the verse.

7. अस्थान etc.—See व्याख्या। I took no rest, such were master's orders; hence I could do the distance in such a short time. *Dhundhi* explains the compound thus—"'अस्थाने' अकाण्डे एव गमने प्रस्थानविषये गुर्वी अनतिक्रमणीया"—Master wanted me to proceed at once and I could not disobey.

2. जाव अमच्चरक्खसस्स एदं गेहं गच्छामि [यावदमात्य-राक्षसस्य एतद्गृहं गच्छामि]। (श्रान्तवत् परिक्रम्य) को एत्थ दुवारिआणं ? निवेदह भट्टिणो अमच्चरक्खसस्स एसो करभओ तुवरन्तो पाटलिपुत्तआदो आगदोत्ति। [कोऽत्र दौवारिका-णाम् ? निवेदय भर्त्तुरमात्यराक्षसस्य 'एष करभक: त्वरयन् पाटलिपुत्रात् आगत: इति]।

Let me now enter this house of Minister Rakshasa. (*Going round as if fatigued*) Which of the warders is here ? Report-

to Master, Minister Rakshasa, that Karabhaka hastening from Pataliputra has just arrived.

(प्रविश्य) दोवारिकः—भद्द, मा उच्चं मन्तेहि। एसो अमच्चो कज्जचिन्ताजणिदेण जाअरेण समुप्पण्णसीसवेअणो अज्ज वि सअणं ण मुञ्चदि। ता चिट्ठ मुहुत्तअं। लद्धावसरो तुह आअमणं निवेदेमि [भद्र, मा उच्चैः मन्त्रयस्व। एषः अमात्यः कार्य्यचिन्ताजनितेन जागरेण समुत्पन्नशीर्षवेदनः अद्यापि शयनं न मुञ्चति। तत्तिष्ठ मुहूर्तकम्। लब्धावसरः तव आगमनं निवेदयामि।

(*Entering*) *Warder*—Good fellow, talk not so loud. Here, Minister, with a headache supervened through wakefulness caused by thinking of state affairs, does not leave the bed yet. So wait a moment; having found an opportunity I will report your arrival.

पुरुषः—भद्दमुह, तह करेहि [भद्रमुख, तथा कुरु]।

Traveller—Do so, good man.

CHARCHA

1. दौवारिकाणाम्—द्वारि नियुक्ताः इति द्वार+ठक्। द्वार becomes दौवार by "द्वारादीनाञ्च"।

2. त्वरयन्—त्वर+णिच+शतृ। The necessity for णिच् does not appear. त्वरमाणः without णिच् expresses the meaning equally well.

3. पाटलिपुत्रात्—Pataliputra is the same as Kusumapura. This city was founded by a prince named Putraka who named it after himself and his spouse Patali.

4. समुत्पन्न etc.—शीर्ष is an independent word meaning head (See *ante* शीर्षे कमलमुकुलाकारम् etc. Act I). शीर्षस्य शीर्षे वा वेदना शीर्षवेदना। समुत्पन्ना शीर्षवेदना यस्य।

5. भद्रमुख—भद्रं मुखमस्य etc. See Sak. Act VII.

3. (ततः प्रविशति शयनगृहगतः आसनस्थः शकटदासेन सह सचिन्तो राक्षसः)। राक्षसः—(आत्मगतम्)—

मम विमृशतः कार्य्यारम्भे विधेरविधेयताम्
अपि च कुटिलां कौटिल्यस्य प्रचिन्तयतो मतिम्।
अथ च विहिते मत्कृत्यानां निकाममुपग्रहे
कथमिदमिहेत्युन्निद्रस्य प्रयात्यनिशं निशा ॥ २ ॥

(*Now enter with Sakatadasa, Rakshasa, meditating, seated in his bed-room*). *Rakshasa* (*to himself*) Night always slips away as I keep wakeful—at the beginning of the venture brooding over the perversity of Fate and weighing the cunning designs of Kautilya, and thereafter thinking 'how could it be so here (*Or*—how is it to be at this juncture)", a full checkmate having been effected unto all my moves.

अन्वयः ॥ कार्यारम्भे विधेरविधेयतां विमृशतः अपि च कौटिल्यस्य कुटिलां मतिं प्रचिन्तयतः अथ च मत्कृत्यानां निकाममुपग्रहे विहिते 'इह इदं कथम्' इति अनिशम् उन्निद्रस्य मम निशा प्रयाति। व्याख्या—'कार्य्यस्य' कर्मणः कुसुमपुरनिरोधरूपस्य 'आरम्भे' मुखे प्रस्तावे इत्यर्थः 'विधेः' दैवस्य 'अविधेयतां' स्वातन्त्र्यं प्रतिकूलतामिति यावत् 'विमृशतः' ध्यायतः 'अपि च' तदुपरि पुनः 'कौटिल्यस्य' चाणक्यस्य 'कुटिलां मतिं' वक्रं नयं 'प्रचिन्तयतः' पर्य्यालोचयतः, दैवं प्रतिकूलं नः, गहना च चाणक्यनीतिः तत् कथं कार्य्यसिद्धिः इति कार्य्यारम्भे एव विचारयतः 'अथ च' अनन्तरं पुनः शङ्काकारणे सत्यपि प्रारब्धे कार्य्ये इत्यर्थः 'मत्कृत्यानाम्' अस्मतप्रयोगाणां 'निकामं' सर्वाङ्गीनं यथा तथा 'उपग्रहे' उपमर्दे 'विहिते' साधिते, चाणक्यप्रयोगैः मत्प्रयोगेषु अत्यन्तं विफलीकृतेषु सत्सु 'इह' अस्मिन् सुविहितेऽपि 'मतप्रयोगे 'इदम्' एतत् विकलीभाव इत्यर्थः 'कथं' केन प्रकारेण जातम् 'इति अनया रीत्या 'अनिशं' निरन्तरम् 'उन्निद्रस्य' जाग्रत एव 'मम निशा प्रयाति' अतिगच्छति। या चिन्ता कार्य्यारम्भे सा एव आरब्धेऽपि कार्य्ये इति निद्रां नैव लभे इत्यर्थः।

CHARCHA

1. अविधेयताम्—वि + धा + यत् कर्मणि विधेय: विनयग्राही controllable. न विधेय:। तस्य भाव:। I knew Fate was against us and passed sleepless nights brooding over it before the venture was launched.

2. कौटिल्यस्य etc.—Not only was Fate against us, we had also to deal with particularly a cunning adversary. I had to reflect of the counter moves he could possibly adopt. Thus I could not get a wink of sleep.

3. अथ च etc.—This refers to the stage after the work is in progress. उप + ग्रह + अप् भावे उपग्रह: check. I find my moves all anticipated and counter-acted.

4. कथमिदमिह etc.—I am foiled at every step. But the mystery is I cannot account for it. Toiling to find out how this could happen, I kept awake for nights together. Or, 'इह' अस्मिन् विषये, उपग्रहे सति इत्यर्थ: 'इदं' प्रारब्धमेतत्कार्यं 'कथं' केन प्रकारेण निर्वाहनीयम्।

5. अनिशम्—निशा night ; by लक्षणा rest, cessation etc. अविद्यमाना निशा यस्मिन् कर्मणि तत् यथा तथा। Incessantly. Qual. the क्रिया in उन्निद्र or प्रयात—always passes, or always wakeful.

4. अपि च—

कार्य्योपक्षेपमादौ तनुमपि रचयंस्तस्य विस्तारमिच्छन्
वीजानां गर्भितानां फलमतिगहनं गूढमुद्भेदयंश्च।
कुर्वन् बुद्ध्या विमर्शं प्रसृतमपि पुन: संहरन् कार्य्यजातं
कर्त्ता वा नाटकानामिममनुभवति क्लेशमस्मद्विधो वा ॥ ३ ॥

Moreover—The author of a drama as well as one like me suffers this trouble, devising at start means to the end though meagre, next thinking of its development and then secretly causing the very deep issue of the impregnated seeds to

germinate (*i. e.*,—means to develop), again mentally making a survey (of results) and lastly focussing together all the results though seattered.

N. B.—The व्याख्या applies to both the dramatist and the diplomat.

अन्वयः ॥ आदौ तनुमपि कार्योपक्षेपं रचयन्, (ततः) तस्य विस्तारमिच्छन्, गर्भितानां बीजानाम् अतिगहनं फलं गूढमुद्भेदयंश्च, (ततः) बुद्ध्या विमर्शं कुर्वन्, प्रसृतं कार्यजातं पुनः संहरन्नपि नाटकानां कर्त्ता वा अस्मद्विधो वा इमं क्लेशमनुभवति। व्याख्या—'आदौ' प्रारम्भे 'तनुमपि' स्वल्पञ्च 'कार्यस्य' इष्टार्थस्य 'उपक्षेपं हेतुं बीजमित्यर्थः 'रचयन्' उद्भावयन् कार्यसिद्धिबीजं स्तोकमपि विदधत् इत्यर्थः। ततः उप्ते बीजे 'तस्य' बीजस्य 'विस्तार' प्रचयम् 'इच्छन्' कामयमानः बीजप्रचयार्थमुपायं चिन्तयन्नित्यर्थः: ततो 'गर्भितानां' सञ्जातगर्भाणां 'बीजानां' प्रसरतां प्रयोगानामित्यर्थः 'अतिगहन' दुरनुमेयं 'फलं' प्रसवं परिणतिमिति यावत् 'गूढं' सुगुप्तं यथा तथा उद्भेदयंश्च' प्ररोहयन् अङ्कुरतां नयन्नपि ततः पश्चात 'बुद्ध्या' स्वमत्या 'विमर्शं कुर्वन्' विघ्नादीनां बलाबलं विचार्य मुक्तसंशयं फलागमं पश्यन् 'प्रसृत' बहुधा प्रधावितं 'कार्यजातम् अवान्तरार्थसमूहं 'पुनः' भूयः 'संहरन्नपि' संगृह्णंश्च एकमेव मुख्यस्यार्थस्य आनुगुण्येन परिणमयन्नपि इत्यर्थः 'नाटकानां' रूपकाणां 'कर्त्ता वा' रचयिता च 'अस्मद्विधो वा' मादृशश्च नीतिप्रयोक्ता जनः [वा इति समुच्चये] 'इमं क्लेशं' निद्राच्छेदरूपमायासम् 'अनुभवति' प्रजागरदुःखं भजते तदास्तां तत्कथा। स्रग्धरावृत्तम्।

CHARCHA

1. कार्योपक्षेपम्—उपक्षिप्यते प्रस्तूयते अनेन इति उप + क्षिप + घञ करणे उपक्षेपः that which presents or accomplishes, *i. e.*, cause हेतुः, बीजम् etc. कार्यं is work undertaken. तस्य उपक्षेपः। Or कार्यमुपक्षिप्यते अनेन इति कार्योपक्षेपः that which accomplishes the work, *i. e.*, which is taken as capable of accomplishing the work. जातावेकवचनम्—many are the steps adopted ; cf.—बीजानाम् in the next line. *N. B.*—In the case of a political drama, the dramatist records what is done by the diplomat. The diplomat thinks out the moves and passes sleepless nights in the effort. Supposing the diplomat to be a product of the poet's

fancy the effort is all the poet's own, and then it is *he* that has to pass sleepless nights in perfecting his creation. It is true चाणक्य and राक्षस are historical personages and not the result of Vishakhadatta's imagination, but the incidents detailed in the drama, as also their inter-dependence must be attributed to the poet. चाणक्य's कार्योपक्षेप is recorded by the poet in Act 1, para 20, तन्मयापि तावत् etc., that of राक्षस in Act II, para 9, अपि च etc. *Dhundhi* takes कार्योपक्षेप as बीजन्यास sowing the seeds with घञ् भावे ।

2. आदौ—At start. In the case of the drama the start is called मुखसन्धि । "आदौ मुखसन्धौ"—*Dhundhi*. The सन्धिs are five —"मुखं प्रतिमुखं गर्भः सविमर्शो निवर्हणम् (? निर्वहणम)" । मुखसन्धि is where the hero adpots means (बीज) betraying eagerness for the achievement of the end (आरम्भ) । चाणक्य's eagerness is seen in "अतएवास्माकं त्वत्संग्रहे यत्नः" etc Act I, para 19. The बीज follows in Para 20, etc.

3. तस्य विस्तारम् etc.—तस्य refers to बीजम् which is supposed to spread, *i. e*, develop, unless averted (विस्तारि), cf— 'स्तोकोद्दिष्टं कार्यहेतुर्बीजं विस्तार्यनेकधा ।"

4. बीजानां गर्भितानाम् etc.—गर्भः सञ्जातः एषामिति गर्भ + इतच् गर्भितानि impregnated. Of the seeds sown, some rot, some dry up, and the rest are impregnated. In our case चाणक्य's कार्योपक्षेप becomes गर्भित not so of राक्षस । The blight in राक्षस's seeds is detailed at lenght in Act II. where विराधगुप्त meets राक्षस । The गर्भितता of चाणक्य's seeds is seen in the same Act in Paras 39 and 40, where jewellery is given to सिद्धार्थक and the same is deposited with राक्षस, and further in Act III. Para 30, where मलयकेतु is seen admitting चाणक्य's men into his service. The definition of गर्भ is "गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः" । In accordance with this definition Act II is more the गर्भसन्धि of राक्षस than of चाणक्य । The बीज is दृष्ट in the effor ts of दारुवर्मन् etc.

and नष्ट in their failure. अन्वेषणं मुहुः is seen in the efforts of अभयदत्त etc. whice are brought up before राक्षस one after another only to be told as having failed in succession. Again गर्भसन्धि is also supposed to be indicated by hopes raised by a story connected with the work in hand, but not dissociated from apprehensions of failure. "प्राप्त्याशापताकयोः सम्बन्धो गर्भसन्धिः"—*Dhundhi.* Act II, Para 45, satisfies this condition with regard to Rakshasa. This aspect of the गर्भसन्धि does not present itself to चाणक्य because he is always self-reliant, always confident of the result. To him there is no अपायशङ्का—apprehension of failure, and प्राप्त्याशा as defined by "उपायापायशङ्काभ्यां प्राप्त्याशा प्राप्तिसम्भवः" is absent. In the case of चाणक्य the बीज is दृष्टनष्ट in the disappearance of सिद्धार्थक and we have अन्वेषणं मुहुः in his reappearance with शकटदास before राक्षस।

5. फलमतिगहनम् etc.—The उद्भेदन of the फल will be described later (Acts IV and V).

6. कुर्वन् etc.—वि + मृश + घञ् भावे विमर्श weighing of matters. This is also technical name of a सन्धि, viz, विमर्शसन्धि। This occurs where, from a certain narration, all apprehensions as to the final result are allayed and success is assured. This is absent in the case of राक्षस; he is always apprehensive. In the case of चाणक्य we have it clear in Act III, Sl. 32.

7 प्रसृतमपि etc.—This does not apply to राक्षस because he does not advance so far. चाणक्य's संहार of कार्यजाल is seen in Act VII, Sl. 8, हत्वा भद्रभटादयः etc.

8. कर्त्ता वा अस्मद्विधो वा—वा is rare in the sense of समुच्चय as here. But cf.—"सा वा शम्भोस्तदीया वा मूर्त्तिर्जलमयी मम"।

9. इमम् etc.—This refers to the trouble of sleeplessness spoken of in the verse preceding. This trouble is unavoidable in the case of the diplomat and the novelist (dramatist) as well; so what is the good of complaining?

5. तत् अपि नाम दुरात्मा चाणक्यवटुः—

Well then, is it likely that the vile-hearted brat Chanakya—

(उपसृत्य) दौवारिकः—जेदु [जयतु]।

Warder—(*Approaching*) Be victorious.

राक्षसः——अतिसंधातुं शक्यः स्यात् ?

Rakshasa—Might be capable of being deceived.

दौवारिकः—अमच्चो [अमात्यः]।

Warder—Minister.

राक्षसः (वामाक्षिस्पन्दनं सूचयित्वा आत्मगतम्)—"दुरात्मा चाणक्यवट जयतु अतिसंधातुं शक्यः स्यात् अमात्यः" इति वागीश्वरी वामाक्षिस्पन्दनेन प्रस्तावगता प्रतिपादयति। तथापि नोद्यमस्त्याज्यः। (प्रकाशम्) भद्र, किमसि वक्तुकामः ?

Rakshasa—(*Indicating the throbbing of his left eye—to himself*) Divine Speech, ruling the context, establishes this by the throbbing of the left eye—"Let the vile-hearted brat Chanakya be victorious, the minister might be capable of being deceived". Still efforts must not be abandoned. (*Aloud*) good man what do you want to say ?

दौवारिकः—अमच्च, करभओ दुआरे चिट्ठदि [अमात्य, करभको द्वारि तिष्ठति]।

Warder—Minister, Karabhaka waits at the gate.

राक्षसः—शीघ्रं प्रवेशय।

Rakshasa—Show him in quick.

दौवारिकः—जं अमच्चो आणवेदि [यदमात्य आज्ञापयति] । (निष्क्रम्य पुरुषमुपसृत्य) भद्द उपसप्प अमच्चं [भद्र उपसर्प अमात्यम्] (इति निष्क्रान्तः) ।

Warder—As Minister commands. (*Going out and approaching the attendant*) Good man approach the Minister. (*Exit*).

CHARCHA

1. चाणक्यबटुः—"कुत्सितानि कुत्सनैः" इति वा समासः (see *ante*).

2. दौवारिकः—द्वारे नियुक्तः (see *ante*). In 'जय' here we may see technical पताकास्थान। Cp. our Sak. P. 600 "इदं चिवगतं" &c.

3. अतिसंधातुम्—अति + सम् + धा means to deceive. Cf.—"पराभिसंधानम् विद्येति अधीयते ये;"—Sak. Act V.

4. दुरात्मा चाणक्यबटुर्जयतु—This sentence is got by taking जेदु of दौवारिक along with the Minister's words preceding.

5. अतिसंधातुं शक्यः स्यात् अमात्यः—'अमात्यः' मत्वा राक्षसः 'अतिसंधातुं' वञ्चयितुं शक्यः स्यात्'। This is a combination of the immediately preceding two speeches.

6. वामाक्षिस्पन्दनेन etc.—वामं अक्षि। तस्य स्पन्दनम्। तेन। This bodes evil to males, but is auspicious for females. Cf.—Sak. Act I, Act V, Act VII. 'प्रस्ताव' प्रसङ्गं 'गता' आश्रिता 'वागीश्वरी' देवीवाक् 'वामाक्षिस्पन्दनेन इति' एतत् 'प्रतिपादयति' व्यवस्थापयति आवयोः संलापे ये शब्दाः उच्चारिता वामाक्षिस्पन्दनरूपदुर्निमित्तानुसारेण तेषां योजनया एतत प्रतिपाद्यते। किंतदित्याह—'दुरात्मा चाणक्यबटुर्जयतु, अमात्यः अतिसंधातुं शक्यः स्यात्' इति। The words in the conversation have to be construed so as to suit the evil omen of the throbbing of the left eye. This leads to the construction दुरात्मा चाणक्यबटुर्जयतु etc.

6. करभकः—(उपसृत्य) जेदु अमच्चो [जयतु अमात्यः] ।

Rarabhaka—(*Approaching*) Let Minister prosper.

राक्षसः—भद्र उपविश ।

Kakshasa—Sit down, good man.

करभकः—जं अमच्चो आणवेदि [यत् अमात्य आज्ञापयति] (इति भूमावुपविष्टः)।

Karavaka—As Minister commands (*Squats on the ground*).

राक्षसः (आत्मगतम्)—कस्मिन् प्रयोजने मयायं प्रेषित इति प्रयोजनानां बाहुल्यात् न खलु अवधारयामि (इति चिन्तां नाटयति)।

Rakshasa—(*To himself*) Through multiplicity of purposes, I do not indeed recollect to what purpose this fellow was sent by me. (*Acts thinking.*)

(ततः प्रविशति वेत्रपाणिर्द्वितीयः पुरुषः) पुरुषः—ओसलेह ओसलेह। आअदो। अवेह अवेह माणवा। किं ण पेक्खह—
दूले पच्चासत्ती दंसणंवि दुल्लहमधण्णेहिं।
कल्लाणकुलहराणं देआणं विअ मनुस्सदेआणं ॥ ४ ॥
[अपसरत अपसरत। आगतः। अपेत अपेत मानवाः ॥ किं न पश्यथ—
दूरे प्रत्यासत्तिर्दर्शनमपि दुर्लभमधन्यैः।
कल्याणकुलधराणां देवानामिव मनुष्यदेवानाम् ॥ ४ ॥

(*Now enter cane in hand a second attendant*). *Attendant*—Away, away. Arrived. Off, off, ye folks. Don't you see—Of god-like men (kings), the representative of blessed families, as of Gods, even the sight is hardly available to those without luck, let alone approach.

CHARCHA

1. कस्मिन् प्रयोजने—किं प्रयोजनमुद्दिश्य इत्यर्थः। Hence it is not the हेतु of the क्रिया in प्रेषितः consequently we cannot have केन प्रयोजनेन etc. as substitutes. विषयाधिकरणे ७मी।

2. प्रहितः—प्र + हि (प्रेरणे) + क्त कर्मणि ।

3. वेत्रपाणिः—वेत्रं पाणौ यस्य । वेत्र is a rod *i. e.*, it is something to strike with, it is here प्रहरणार्थं । Hence "प्रहरणार्थेभ्यः परा निष्ठा" इति पाणिशब्दस्य परनिपातः ।

4. अन्वयः ॥ देवानामिव, कल्याणकुलधराणां मनुष्यदेवानां दर्शनमपि अधन्यैः दुर्लभं, प्रत्यासत्तिर्दूरे । व्याख्या—'देवानामिव' यथा देवानां तथा 'कल्याण' मङ्गलास्पदं यत् 'कुल' वंशः राजवंश इत्यर्थः तस्य ये 'धराः' रक्षकाः तादृशा ये 'मनुष्यदेवा' नरदेवता राजान इत्यर्थः तेषां 'दर्शनमपि' अवलोकनञ्च 'अधन्यैः' हतभाग्यैः पुरुषैः 'दुर्लभं' दुष्प्रापम् । 'प्रत्यासत्तिः' उपसर्पणं 'दूरे' तिष्ठतु उपसर्पणस्य का कथा ।

5. प्रत्यासत्तिः—प्रति आ + सद् + क्तिन् भावे approach ; the root is here सकर्मक । उपसर्गवशात् सकर्मकत्वम् । अधन्याः मनुष्यदेवान् प्रत्यासीदन्ति = अधन्यैः वा अधन्यानां मनुष्यदेवानां प्रत्यासत्तिः । षष्ठी in the अनुक्तकर्त्ता is optional by "शेषे विभाषा" ।

6. अधन्यैः—"न लोका—"इति खलर्थयोगे षष्ठीप्रतिषेधः । Construe अधन्यैः दुर्लभम् ।

7. कल्याण etc.—कल्याण blessed. Cf.—"कल्याणी नतु गाथेय लौकिकी प्रतिभाति मे", also 'कल्याणवर' the current address to juniors. Now see व्याख्या । कल्याण also means blessing, cf—"यत् कल्याणं वयसि तरुणे भाजनं तस्य जातः", also "निवृत्तसर्वकल्याणा तिथिः", *supra*, in different readings.

8. मनुष्य etc.—मनु + यत् = मनुष्य with the augment षुक् । मनुष्या इमे देवा इव god-like men, *i. e.,* kings. Cf.—"मनुष्यदेवः पुनरव्ययः" "निद्राविधेय नरदेवसैन्यम्" । अनुक्ते कर्मणि षष्ठी (See प्रत्यासत्तिः)। Or better शेषे षष्ठी, related to दर्शनम् and प्रत्यासत्तिः ।

7. (आकाशे) अज्जा किं भणाह—किंणिमित्तं ओसालणा करिअदित्ति । अज्जा एसो क्खु कुमालो मलअकेदु समुप्पण्ण-शोसविअणं अमच्चरक्खसं पेक्खिदुं इदो एव्व आअच्छदि । ता ओसालणा करिअदि [आर्य्याः, किं भणथ किं निमित्त-मपसारणा क्रियते इति ? आर्य्याः, एष खलु कुमारो मलयकेतुः

समुत्पन्नशीर्षवेदनम् अमात्यराक्षसं प्रेक्षितुम् इत एव आगच्छति । तस्मात् अपसारणा क्रियते] (इति निष्क्रान्तः पुरुषः) ।

(*In the air*) Noble Sirs, do you ask what for the clearing is being made ? Noble Sir, here indeed Prince Malayaketu is coming this very way to see Minister Rakshasa, who has got a head-ache. Hence the clearing is being made. (*Exit attendant*).

(ततः प्रविशति भागुरायणेन कञ्चुकिना च अनुगम्यमानो मलयकेतुः) । मलय—(निःश्वस्य आत्मगतम्) अद्य दशमो मासः तातस्य उपरतस्य । न च अस्माभिः वृथा पुरुषाभिमानमुद्वहद्भिः तमुद्दिश्य तोयाञ्जलिरप्यावर्जितः । प्रतिज्ञातमेतत् पुरस्तात्—

वक्षस्ताडनभिन्नरत्नवलयं भ्रष्टोत्तरीयांशुकं
हा हेत्युच्चरितार्तनादकरुणं भूरेणुरूक्षालकम् ।
तादृङ्मातृजनस्य शोकजनितं सम्प्रत्यवस्थान्तरं
शत्रुस्त्रीषु मया विधाय गुरवे देया निवापाञ्जलिः ॥ ५ ॥

(*Now enter Malayaketu followed by Bhagurayana and the Chamberlain*). *Malayaketu* (*Sighing—to himself*)—To-day is the tenth month since father died, but even a handful of water has not yet been offered unto him by me falsely bearing the pride of man. This was vowed by me then (lit. formerly)—"The handful of libations has to be offered by me to father after having forthwith inflicted on the wives of my enemy the same dire change of circumstances through grief as befell my mothers with their upper garments slipped off with locks roughened by dust from the ground, with the gem-bracelets smashed form beating the breast—change which was grievous by the wails of distress that went up in the shape "Ah ! Ah !"

CHARCHA

1. आकाशे—See opening of Act II.

2. अपसारणा—अप + सृ + णिच् + युच भावे this means clearing the crowd by shouting अपसरत अपसरत etc.

3. तातस्य etc.—'उपरतस्य' मृतस्य 'तातस्य' सम्बन्धे 'दशमो मासः'। शेषे षष्ठी।

4. पुरुषाभिमानस etc.—अभि + मन + घञ् भावे अभिमानः conceit, pride etc.—पुरुषस्य अभिमानः। शूरोऽहं कृतकर्माहम् इत्यादिरूपः अभिमानः etc.

5. तोयाञ्जलिः—तोयस्य अञ्जलिः, *i. e.*, अञ्जलिमित तोयम्।

6. आवर्जितः—आ + वृज + णिच् + क्त कर्मणि offered. In this sense, cf.—"मत्परं दुर्लभं मत्वा नूनमावर्जितं मया। पयः पूर्वैः स्वनिःश्वासैः कवोष्णमुपभुज्यते॥"—Kalidasa.

7. अन्वयः॥ मातृजनस्य शोकजनितं वक्षस्ताडनभिन्नरत्नवलयं भ्रष्टोत्तरीयांशुकं भूरेणुरूक्षालकं हा हेत्युच्चारितार्त्तनादकरुणं तादृक् अवस्थान्तरं सम्प्रति शत्रुस्त्रीषु विधाय मया गुरवे निवापाञ्जलिर्देयः एतत पुरस्तात् प्रतिज्ञातम्। व्याख्या—'मातॄणाम्' अम्बानां 'जनस्य' समूहस्य 'शोकेन' भर्त्तुर्वियोगदुःखेन 'जनितम्' आपादितं तथा च 'वक्षसः' उरसः 'ताड़नेन' करप्रहारेण 'भिन्नानि' भग्नानि 'रत्नवलयानि' मणिकङ्कनानि यस्मिन् तादृशम अपि च 'भ्रष्ट' च्युतम् 'उत्तरीय' पूर्वकायधृतम् 'अंशुकं' वस्त्रं यस्मिन् तादृशं किञ्च 'भूवो' धारायाः 'रेणुभिः' धूलिभिः रूक्षा' धूसराः 'अलकाः केशाः यस्मिन् तादृशम् अपि च 'हा हा इति' अनेन प्रकारेण 'उच्चारितः' उद्गतः यः 'आर्त्तनादः' दीनकण्ठः तेन 'करुणं हृदयविदारणं 'तादृक्' तथाविधं घोरम् 'अवस्थान्तरं' दशाविपर्य्यः सम्प्रति' अद्य अविलम्बितमित्यर्थः 'शत्रुस्त्रीषु' अरिवनितासु 'विधाय' उत्पाद्य तासां वैधव्यं घटयित्वा इत्यर्थः 'मया गुरवे' पित्रे पर्वतराजाय 'निवापस्य' पितृदानस्य 'अञ्जलिः' अञ्जलिमितं निवापसलिलमित्यर्थः 'देयः' आवर्जनीयः। शत्रुं हत्वा पितृश्राद्धं करिष्यामि इति 'एतत् पुरस्तात्' पूर्वं तातस्य निधनकाले 'प्रतिज्ञातं' सत्यमुच्चारितं। ततः आरभ्य दश मासा विगता न च शत्रुःहतः नापि श्राद्धं कृतं धिक् पुरुषाभिमानमस्माकमित्याशयः। शार्दूलविक्रीड़ितं वृत्तम्।

8. वक्षः etc.—See व्याख्या। This is the reason why the upper garment fell off.

9. भ्रष्ट etc.—See व्याख्या। The garments slipped in the act of beating the breast. This exposed the head; hence भूरेणुरूक्षालकम्।

10. हा हा etc.—See व्याख्या। The scene was heart-rending, hence तादृक् आर्त्तनादकरणम्।

11. भूमिषु etc.—See व्याख्या। Implies that the queens lay prostrate on the ground, though this is not expressly stated.

12. तादृक्—तद् + दृश + क्विन् कर्त्तरि such, *i. e.,* so pitiable.

13. मातृजनस्य—जन here means समूह, वर्ग etc. This sense is not found in the lexicons, but when the leading word (पूर्वपद) in the compound has a plural idea, only this sense of जन will give a clear meaning. In speaking of one mother only, we may say माता एव जनः मातृजनः ; but if several mothers are intended, we must have मातर एव जनाः मातृजनाः not मातृजनः। We may look at it from another point of view also. जन = world लोक ; cf.—"सतीमपि ज्ञातिकुलैकसंश्रयां जनोऽन्यथा भर्त्तृमतीं विशङ्कते" etc, Sak, Act V. But we may speak of the 'world of Philosophers' in the sense of the *whole body* of philosophers ; hence मातृजन may mean the *whole body* (*i.e.,* समूह वर्ग group etc.) of mothers.

14. सम्प्रति—Now, *i. e.,* forthwith—an अव्यय।

8. किमत्र बहुना ?—

उद्यच्छता धुरमकापुरुषानुरूपां
गन्तव्यमाजिनिधनेन पितुः पथा वा।
आच्छिद्य वा स्वजननीजनलोचनेभ्यो
नेयो मया रिपुवधूनयनानि बाष्पः ॥ ६ ॥

Away with talking much about it—Bearing the burden as befits one that is not a coward, I have either to tread along the track of my father by death in battle, or to transfer the tears to the eyes of the wives of my enemy snatching them away from the eyes of my mothers.

CHARCHA

1. अत्र—In this matter, *i. e.,* in the matter of revenge *preceding* the श्राद्ध।

2. अन्वयः ॥ अकापुरुषानुरूपां धुरमुद्यच्छता मया पितुः पथा वा आजि-निधनेन गन्तव्यम्, बाष्पो वा स्वजननीजनलोचनेभ्य आच्छिद्य रिपुवधूनयनानि नेयः। व्याख्या—गता दशमासाः सत्यम् इदानीन्तु 'अकापुरुषस्य' वीरस्य 'अनुरूपां' योग्यां 'धुरं' भारम् 'उद्यच्छता' वहता वीरोचित कर्म कुर्वता 'मया' शत्रुभिर्युध्यमानेन मया इत्यर्थः 'पितुः' तातस्य 'पथा वा वर्त्मना वा प्रेतानां मार्गेण वा 'आजौ' युद्धे 'निधनेन' मृत्युना 'गन्तव्यं' प्रस्थातव्यं शत्रुहस्ते विनाशो वा गन्तव्यो मया, शत्रून् जित्वा 'बाष्पो वा' नेत्रजलं वा 'स्वस्य' आत्मनः 'जननीजनस्य' मातृवर्गस्य 'लोचनेभ्यः', नयनेभ्यः 'आच्छिद्य' गृहीत्वा 'रिपुवधूनां अरिनारीणां 'नयनानि' नेत्राणि 'नेयः' प्रापणीयः। विधवा अरिनार्यो रोदनिरताः मातरश्च रोदनविरताः कार्याः। तदर्थं 'शरीरं वा पातयेयं कार्य्यं वा साधयेयम्' इति भावः। वसन्ततिलका वृत्तम्।

3. उद्यच्छता—उद् + यम + शतृ etc. The object (फल) of उद्यमनक्रिया is directly शत्रुनाश and remotely निवापाञ्जलिदान। Hence the क्रियाफल goes to the शत्रु, and not to Malayaketu ; consequently the rule "समुदाङ्भ्यो यमोऽग्रन्थे" does not apply and we do not get the आत्मनेपद। अकर्त्रभिप्राये क्रियाफले परस्मैपदम्।

4. अकापुरुष etc.—रूपमनुगता अनुरूपा। कुत्सितः पुरुषः कापुरुषः or कुपुरुषः by "विभाषा पुरुषे"। न कापुरुषः कुपुरुषविरोधी अकापुरुषः a hero, विरोधार्थे नञ्। तस्य अनुरूपाम् etc. Q. धुरम्।

5. आजि etc.—आजि battle. "रणेऽपि आजिः" इत्यमरः। तस्यां निधनम् etc.

6. वा—अव्यय indicating विकल्प। He makes the attempt ; which may or may not be successful. If unsuccesssful he falls down the result is पितुः पथागन्तव्यम्। On the other alternative, he wins, brings joy to his mothers and grief to the wives of his enemy.

7. स्वजननी etc.—जननीजन is मातृजन of Sl. 5. "ध्रुवमपाये—" इति ध्रुमी because आच्छिद्य implies motion.

8. मयारिपु etc.—अहं बाष्पं रिपुवधूनयनानि नेष्यामि = मया बाष्पः रिपुवधू-नयनानि नेयः। नी is द्विकर्मक, the प्रधानकर्म becomes उक्त by "ण्यादेः प्रधाने"।

9. (प्रकाशम्) आर्य्य जाजले, उच्यन्ताम् अस्मद्वचना-दनुयायिनो राजानः—"एक एवाहम् अमात्यराक्षसस्य अत-

किंतगमनेन प्रीतिमुत्पादयितुमिच्छामि तत् कृतमनुगमनक्लेशेन" इति ।

(*Aloud*) Noble Jajali, let the princes that are following me be told this in my words—"Unattended I wish to give joy to Minister Rakshasa by unexpected approach. So away with the trouble of following."

कञ्चुकी—तथा । (इति परिक्रम्य आकाशे) भो भो राजानः कुमारः समाज्ञापयति "न खल्वहं केनचित् अनुगन्तव्यः" इति । (विलोक्य सहर्षम्) कुमारस्य आज्ञानन्तरमेव सर्वे राजानः प्रतिनिवृत्ताः । पश्यतु कुमारः—

सोत्सेधैः स्कन्धदेशैः खरतरकविकाकर्षणात्यर्थभुग्नै-
रश्वाः कैश्चिन्निरुद्धाः खमिव खुरपुटैः खण्डयन्तः पुरस्तात् ।
केचिन्मातङ्गमुख्यैरविहतजवतया मूकघण्टैर्निवृत्ता
मर्य्यादां भूमिपाला जलधय इव ते देव नोल्लङ्घयन्ति ।। ७ ।।

Chamberlain—So be it. (*Going round—in the air*)—Ho ! Ho ! Kings, the Prince commands thus—"I must not be followed by any one." (*Observing—with joy*) All the kings have turned back immediately after the Prince's order. Look, Oh Prince—By some have been checked their horses with necks much curved and bulged from a very tight pull of the reins—horses which are as if pounding with their hoofs the sky in front. Some others have stopped on lordly tuskers with the bells mute because of the speed checked. The kings, Oh Sire, like the seas, do not overstep your bounds.

CHARCHA

1. जाजले—Cf. आर्य जाजले etc. Act II, Para 13.

2. अतर्कित etc.—तर्क + णिच् स्वार्थे + क्त कर्मणि तर्कित guessed. न तर्कितम् । तादृशं गमनम् etc. तेन ।

3. कृतम्—अव्यय implying निषेध like अलम् । Cp. "अथवा कृतं सन्देहेन"—Sak.

4. आज्ञानन्तरम्—आज्ञा is here आज्ञाश्रवण by लक्षणा। अविद्यमानमन्तरमस्मिन् अनन्तरम् immediate. आज्ञाया: अनन्तरं यथा तथा।

5. अन्वय:॥ केचित् खुरपुटै: पुरस्तात् खं खण्डयन्त: इव अश्वा: खरतरकविकाकर्षणात्यर्थभुग्नै: सोत्सेधै: स्कन्धदेशै: निरुद्धा:। केचित् विहृतजवतया मूकघण्टै: मातङ्गमुख्यै: निवृत्ता:। हे देव जलधय इव भूमिपालास्ते मर्यादां न उल्लङ्घयन्ति। व्याख्या—'केचित्' भूमिपालै: 'खुरपुटै:' पुटितै: खुरै: [करणे तृतीया] 'पुरस्तात्' अग्रत: 'खम्' आकाशं 'खण्डयन्त इव' कुट्टयन्त इव चूर्णयन्त इव इत्यर्थ: 'अश्वा:' घोटका: 'खरतरं' सम्भ्रमात् अतिकठोरं यत् 'कविकाकर्षणं' खलिनसंग्रह: तेन 'अत्यर्थं' भृशं 'भुग्नै:' वक्रै: अतएव 'सोत्सेधै:' उन्नतै: 'स्कन्धदेशै:' ग्रीवाभागै: 'निरुद्धा:' संयता: संयतत्वेन उपलक्षिता इत्यर्थ:। आभुग्ना उन्नता: स्कन्धा: कथयन्ति निरुद्धा:' संयता: इति। 'केचित् इतरे भूमिपाला: विहृत:' अपगत: 'जव:' वेग: धावनवेग इत्यर्थ: येषां तथाविधतया हेतुना 'मूका:' नीरवा: 'घण्टा:' गलघण्टा: येषां तै: 'मातङ्गमुख्यै:' करीन्द्रै: 'निवृत्ता' गमनविरता: स्थितत्वेन उपलक्षिता:। अतोऽहं ब्रवीमि हे 'देव' राजन् मलयकुतो 'जलधय इव' सागरा यथा तथा भूमिपाला' अमी राजान: 'ते मर्यादां' स्थितिं वेलाञ्च 'न उल्लङ्घयन्ति' न अतिक्रामन्ति। सागरा यथा वेलां प्राप्य निवर्त्तन्ते भूपालास्तथा स्वाज्ञां श्रुत्वैव निवृत्ता इत्यर्थ:। स्रग्धरावृत्तम्।

6. सोत्सेधै:—उद् + सिध + घञ् भावे उत्सेध: height उच्छ्राय:। Here *bulge*. तेन सह। There was a big bugle because the neck was excessively bent.

7. स्कन्धदेशै:—स्कन्ध is here ग्रीवा neck. तस्य देशा: the region of the neck etc.—इत्थम्भूतलक्षणे तृतीया। (See निरुद्धा: below).

8. खरतर etc.—कविका bit. खर tight. अतिशयेन खरं खरतरम् very tight. The pull was very tight, because the kings wanted to stop immediately on hearing the words of command. भुज + क्त कर्त्तरि भुग्न bent. Now see व्याख्या। "कविका तु खलिनोऽस्त्री" इत्यमर:।

9. निरुद्धा:—नि + रुध + क्त कर्मणि checked. The कञ्चुकिन् was watching from a distance. He noticed that as soon as the orders were proclaimed the neck of the horses bulged out and *he inferred* that a very tight pull was applied to the reins. Thus the bulge in the neck (सोत्सेध: स्कन्धदेश:) was a लक्षण of निरोध:। Hence the rule "इत्थम्भूतलक्षणे" applies.

10. पुरस्तात्—पूर्वस्मिन् देशे इति पूर्व + ङि + अस्ताति स्वार्थे—अव्यय ।

11. मातङ्ग etc.—मातङ्गानां मुखाः, ६तत्—; or मातङ्गेषु मुखाः, सुप्सुपा ।

12. निवृत्ताः—नि + वृत + क्त कर्त्तरि stopped. मूकघण्टमातङ्गमुखा was the लक्षण of निवृत्त । Hence मातङ्गमुखैः has इत्थम्भूतलक्षणे तृतीया (see निरुद्धाः above).

13. भूमिपालाः—भूमिं पालयन्ति इति भूमि + पा + णिच् + अण् कर्त्तरि । पा रक्षणे + णिच् gives पालि, but पा पाने gives पायि ।

10. मलय—आर्य, त्वमपि सपरिजनो निवर्त्तस्व । भागुरायण एको मामनुगच्छतु ।

Malayaketu—Noble Sir. you too retire with attendants. Let Bhagurayana alone follow me.

कञ्चुकी—तथा (इति सपरिजनो निष्क्रान्तः) ।

Chamberlain—So be it (*Retires with attendants*).

मलय—सखे भागुरायण, विज्ञप्तोऽहम् इहागच्छद्भिः भद्रभटप्रभृतिभिः, यथा—"न वयम् अमात्यराक्षसद्वारेण कुमारमाश्रयनीयमाश्रयामहे, किन्तु कुमारस्य सेनापतिं शिखरकमूरीकृत्य दुष्टामात्यपरिगृहीतात् चन्द्रगुप्तादपरक्ताः, कुमारम् आभिरामिकगुणयोगादाश्रयणीयम् आश्रयामहे" इति । तत् न मया सुचिरमपि विचारयता तेषामयं वाक्यार्थः अवधारितः ।

Malayaketu—Friend Bhagurayana, I have been thus apprised by Bhadrabhatta and others when coming over here—"It is not through Minister Rakshasa that we attach ourselves to Prince, who is worthy of attachment. But having won over Sikharaka the general of Prince, we, estranged from Chandragupta who is gripped by a wicked minister, attach ourselves to Prince who is worth of attachment through the possession

of attractive virtues." Now, thinking even for long the sense of their speech has not been caught (grasped) by me.

CHARCHA

1. विज्ञप्तः—वि + ज्ञप + णिच् + क्त कर्मणि विज्ञप्त or विज्ञपित (see *ante*).

2. भद्रभट etc.—This are the men referred to in Act I, as having deserted from Chandragupta. They are Chanakya's emissariss. The desertion being a ruse as the reader is already aware.

3. अमात्य etc.—द्वार door ; hence उपाय means. अमात्यराक्षस एव द्वारम् etc. तेन। करणे तृया।

4. उरीकृत्य—उरी is an अव्यय implying अङ्गीकार, cf.—"तदूरीकृत्य कृतिभिर्वाचस्पत्यं प्रतायते"—*Magha* II. It is a गति by "ऊर्यादिच्विडाचश्च"। उरी + कृ + ल्यप् having accepted.

5. दुष्टामात्य etc.—Cf. राक्षसमतिपरिगृहीत etc. Act I.

6. आभिरामिक etc.—अभि समन्तात् रमयति इति अभि + रम + णिच् + अच् कर्त्तरि अभिरामम् charming. तत शीलमस्य इति अभिराम + ठक् आभिरामिकम् one of an amiable disposition. तस्य गुणाः। तैर्योगः, etc.

7. अवधारितः—अव + धृ + णिच् + क्त कर्मणि ascertained. I cannot make out what they mean, *i. e.*, why they disavow Rakshasa and set up Shikhara as their patron. Bhagurayana now explains why.

11. भागु—कुमार, न दुर्वोधोऽयमर्थः। विजिगीषुम् आत्मगुणसम्पन्नं प्रियहितद्वारेण आश्रयणीयमाश्रयेत् इति ननु न्याय्य एवायमर्थः।

Bhagurayana—Prince, this is not a difficult matter to understand. This is indeed the proper thing, because through a beloved well-wisher one should attach one's self to the ambitions who are endowed with qualities of the heart (*Or*—virtue of courage) and are therefore worthy of attachment

मलय—सखे भागुरायण, ननु अमात्यराक्षसः अस्माकं प्रियतमो हिततमश्च ।

Malayaketu—But friend Bhagurayana, Minister Rakshasa is the most beloved and the greatest well-wisher unto ourselves.

भागु—एवमेतत् । किन्तु अमात्यराक्षसः चाणक्ये बद्धवैरो न चन्द्रगुप्ते । तत् यदि कदाचित् चाणक्यमतिजितकाशिनम् असहमानः स साचिव्यात् अवरोपयेत् ततो नन्दकुलभक्त्या नन्दान्वयएवायमिति सुहृज्जनापेक्षया च अमात्यराक्षसश्चन्द्रगुप्तेन सह सन्दधीत । चन्द्रगुप्तोऽपि पितृपर्य्यायागत एवायम् इति सन्धिमनुमन्येत । एवं सति अस्मासु कुमारो न विश्वसेत्-इत्ययमेषां वाक्यार्थः ।

Bhagurayana—So it is. But—"Minister Rakshasa has rooted enmity with Chanakya not with Chandragupta. So if, intolerant of Chanakya who is too much elated by success, he ever displaces him from ministership, then he (Rakshasa) might make treaty with Chandragupta, as well for the sake of his friends as through devotion to the race of Nanda, because he (Chandra) is after all Nanda's son. Chandragupta too might approve of the treaty, because he (Rakshasa) is really connected with him by ancestral succession. This happening, prince may not trust us"—this is the sense of their speech.

मलय—युज्यते । अमात्यस्य गृहमादेशय ।

Malayaketu—This is reasonable. Guide me to the house of the minister.

भागु—इतः इतः कुमार । (उभौ परिक्रामतः) इदममात्यगृहम् । प्रविशतु कुमारः ।

Bhagurayana—This way, Prince, this way. *(Both go round the stage)*. This is Minister's house. Let Prince enter

मलय— एष प्रविशामि ।

Malayaketu—Here I enter.

CHARCHA

1. विजीगीषुम् etc.—आत्मन् is सत्त्व strength of mind. Cf.—"उदयास्तविक्रतिर्मनसः सत्त्वमुच्यते। आत्मवान् सत्त्ववान् प्रोक्त"। 'आत्मगुणसम्पन्न' सत्त्ववन्तम् अतएव 'आश्रयणीय' शरण्य 'विजिगीषु' मण्डलमधिरोढ़ुमिच्छु' राजान' 'प्रियस्य हितस्य' यो जनः तेन 'द्वारेण' तमेव द्वारीकृत्य 'आश्रयेत' शरणं गच्छेत 'इति' हेतोः 'अयमर्थः' सेनापतिद्वारेण भवत्समाश्रयणरूपं वस्तु 'न्याय्य एव ननु' युक्त एव इति किम्, वक्तव्यम् । They come through शिखरक, because the introduction has to be through one who is a favourtic (प्रिय) and a well wisher (हित) at the same time. Such a person is शिखरक the general. The crafty rascal leaves it to Malayaketu to complete the sentence by adding 'and *not* Rakshasa.'

2. सखे etc.—Idiot as he is, Malayaketu does not understand the hint ; on the contrary he takes this as the more reason why they should come through Rakshasa and *not* through शिखरक, because Rakshasa is the most favoured and his greatest well-wisher.

3. एवमेतत् etc.—Bhagurayana sees that the Prince's faith in Rakshasa is unbounded and dares not contradict him, lest he himself be suspected as a traitor. So he notifies agreement saying एवमेतत्, but returns to the attack from a different side with किन्तु etc.

4. अतिजित etc.—See जितकाशी राजसेवकः, Act II.

5. अवरोपयेत्—अव + रुह + णिच् + लिङ् यात should dismiss. Bhagurayana had probably watched the movements of Karabhaka and knew that he would find the servant reporting Chanakya's dismissal to Rakshasa. Hence, with a view to produce

an immediate effect on Malayaketu, he tries to explain to the Prince what this dismissal means to Rakshasa.

6. नन्दकुलभक्त्या etc.—Rakshasa is devoted to the family of Nanda, and Chandragupta is Nanda's son. Hence who knows that Rakshasa might not be attracted towards Chandragupta when Chanakya is discarded.

7. सुहृज्जन etc.—Devotion apart, such a step whould be to Rakshasa's interest, because he has so many friends at Kusumapura whose life is now in danger. हेतौ इया।

8. सन्दधीत—यदि अपसारयेत् तदा सन्दधीत; hence हेतुहेतुमद्भावात् लिङ्।

9. पितृपर्याय etc.—परि+अय+घञ् भावे पर्याय succession क्रम। पितॄणां पर्यायः succession of ancestors, *i. e.*, the order of sons succeeding father. तेन आगतः arising out of natural course of succession.

10. सन्धिम्—सम् + धा + कि भावे सन्धिः peace—peace with Rakshasa.

11. न विश्वसेत्—Might not trust if they came through Rakshasa because Rakshasa himself proves untrustworthy. वि+श्वस+लिङ् यात। सम्भावनायां लिङ्। This supposes the root to be of the भवादि class. It however, appears in the अदादि list which gives विश्वस्यात। "यद्दा गणकार्यमनित्यत्वम्" इति प्रदीपः। "आश्वसियुर्निशाचराः" इति भट्टिः। Also see Sid-kau under "तनादिकृञ्भ्य उः"।

12. युज्यते—युज (दिवादि)+लट् ते कर्त्तरि। Malayaketu has swallowed the bait. Rakshasa's defection seems probable to him and Bhadrabhata etc. with a distrust in Rakshasa now appear to him to have acted reasonably by avoiding Rakshasa and approaching through Shikharaka.

12. राक्षसः—(आत्मगतम्) अये स्मृतम्। (प्रकाशम्) भद्र अपि दृष्टस्त्वया कुसुमपुरे स्तनकलशः ?

Rakshasa—(*To himself*) Ha! I recollect. (*Aloud*) Good man, was Stanakalasa visited by you at Kusumapura ?

करभकः—अमच्च अह इं [अमात्य अथ किम्]।

Karabhaka—What else, Minister (Yes, Minister) ?

मलय—(आकर्ण्य) भागुरायण, कुसुमपुरवृत्तान्तः प्रस्तूयते, न तत्र तावदुपसर्पामः, शृणुमस्तावत्। कुतः ?

सत्त्वभङ्गभयाद्राज्ञां कथयन्त्यन्यथा पुरः।
अन्यथा विवृतार्थेषु स्वैरालापेषु मन्त्रिणः ॥ ८ ॥

Malayaketu—(*Listening*) Bhagurayana, Kusumapura affairs are being discussed we must not approach in the midst of it, but will listen. Why (do you ask) ?—Ministers speak differently in presence of kings, fearing loss of prestige, but otherwise in easy chats at which facts are disclosed.

भागु—यदाज्ञापयति कुमारः।

Bhagurayana—As the Prince commands.

राक्षसः—भद्र, अपि तत् कार्य्यं सिद्धम् ?

Rakshasa—Good man, is the work done ?

करभकः—अमच्चप्पसाएण सिद्धम् [अमात्यप्रसादेन सिद्धम्]।

Karabhaka—Done, through Minister's favour.

मलय—सखे भागुरायण, किं तत् कार्य्यम्।

Malayaketu—Friend Bhagurayana, what work is that ?

भागु—कुमार, गहनः सचिववृत्तान्तः। नैतावता परिच्छेत्तुं शक्यते। अवहितस्तावच्छृणु।

Bhagurayana—Prince, deep are the affairs of Ministers. This cannot be fathomed by this much only. Be attentive and listen.

राक्षसः—भद्र, विस्तारेण (विस्तरेण) श्रोतुमिच्छामि ।

Rakshasa—Good man, I wish to hear in detail.

CHARCHA

1. न तव etc.—तव तस्मिन् कुसुमपुरप्रस्तावे । We shall not interrupt the coversation.

2. शृणुमस्तावत—With ears poisoned against Rakshasa, he thinks he will hear something which Rakshasa would not willingly disclose to him.

3. अन्वयः ॥ मन्त्रिणः राज्ञां पुरः सत्त्वभङ्गभयात अन्यथा कथयन्ति, विवृतार्थेषु स्वैरालापेषु अन्यथा (कथयन्ति)। व्याख्या—'मन्त्रिणः' अमात्याः राज्ञां पुरः' नृपाणां समक्षं 'सत्त्वस्य' प्रभावस्य यो 'भङ्गः' नाशः तस्मात् 'भयात' शङ्कया राजा अस्मान् सत्त्वहीनान् मंस्यते इति शङ्कया 'अन्यथा' अन्यप्रकारेण सत्यापलापेन 'कथयन्ति' भाषन्ते प्रतिकूलं, सत्यं गोपयन्ति किन्तु 'विवृतः' प्रकटीकृतः 'अर्थः' वस्तु येषु तादृशेषु 'स्वैरालापेषु' विस्रम्भवचनेषु 'अन्यथा, भिन्नया रीत्या सत्यमेव पुरस्कृत्य इत्यर्थः 'कथयन्ति' भाषन्ते । मम पुरा राक्षसः सत्य गोपयेद्वा किन्तु नाधुना विस्रम्भालापे गोपयिष्यति तत् शृणुमस्तावत इति भावः ।

4. सत्त्व etc.—सत्त्व is प्रताप power, prestige etc. Now see व्याख्या । If the king thinks much of his minister, as I have been doing of Rakshasa, then the minister, to keep up his reputation with the king, will not inform the king when any of his calutations go wrong.

5. अन्यथा—अन्य different, *i.e.*,different from real fact. He suppresses unpleasant facts lest the king lose confidence in him.

6. अन्यथा विवृत etc.—Here अन्य means different from what is disclosed to the king, *i. e.* the true state affairs.

7. स्वैरालापेषु—स्वैर is स्वच्छन्द (See Act I Sl. 2.) आ+लप+घञ् भावे आलापः conversation. स्वैराः आलापाः easy talk etc.

8. किं तत् कार्यान्तरम्—Malayaketu's curiosity and suspicion are roused. He thinks the work is adverse to his interest.

9. गहनः etc—गहन impenetrable, The remark makes Malayaketu still more suspicious, सचिव is Ministers in general

not Rakshasa necessarily. सचिवानां वृत्तान्तः गहनः ministers do not take everybody into their confidence. Their affairs are not open to the public gaze.

10. नैतावता etc,—'एतावता' एतन्मात्रेण सिद्धं कार्यम् इत्येतन्मात्रेण उक्तेन किं तत् कार्यम् इति 'परिच्छेत्तुम्' अवधारयितुं 'न शक्यते'। तत् 'अवहितः' सन् 'शृणु तावत्' यदि ज्ञातुमिच्छसि॥ "प्रथने वावशब्दे" सूत्रेण 'विस्तरेण' इति युक्तम्।

13. करभकः—सुणादु अमच्चो। अत्थि दाव अहं अमच्चेण आणत्तो जह—'करभअ कुसुमपुरं गच्छ। मह वअणेण भण वेआलिअं थणकलसं जह चाणक्कहदएण तेसु तेसु अण्णाभङ्गेसु अणुचिट्ठीअमाणेसु चन्दउत्तो उत्तेअणसमत्थेहिं सिलोएहिं उवसिलोइदव्वोत्ति [शृणोतु अमात्यः। अस्ति तावत् अहममात्य न आज्ञप्तः यथा—'करभक, कुसुमपुरं गच्छ। मम वचनेन भण वैतालिकं स्तनकलशं यथा चाणक्यहतकेन तेषु तेषु आज्ञाभङ्गेषु अनुष्ठीयमानेषु चन्द्रगुप्तः उत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्य' इति।

Karabhaka—Listen Minister. The fact is, I was ordered by Minister thus—"Karabhaka, go to Kusumapura and in my words tell the bard Stanakalasa that at each and every supercession of orders done by cursed Chanakya, Chandragupta has to be belauded with verses capable of rousing him."

राक्षसः—भद्र ततस्ततः।

Rakshasa—What next, good man, what next ?

करभकः—तदो मए पाडलिपुत्तं गदुअ सुणाविदो अमच्चसन्देसं वेआलिओ थणकलसो। एत्थन्तरे णन्दउलविणासदूणस्स पोरजणस्स परितोसं समुप्पादअन्तेण रण्णा आघोसिदो

कौमुदीमहोस्सवो। सो अ चिरआलपरिवट्टमाणो जणिदपरिचओ अभिमदवधूजणसमागमो विअ ससिणेहं माणिदो णअरजणेण [ततो मया पाटलिपुत्रं गत्वा श्रावितः अमात्यसन्देशं वैतालिकः स्तनकलशः। अत्रान्तरे नन्दकुलविनाशदूनस्य पौरजनस्य परितोषं समुत्पादयता राज्ञा आघोषितः कौमुदीमहोत्सवः। स च चिरकालपरिवर्तमानो जनितपरिचयः अभिमतवधूजनसमागम इव सस्नेहं मानितो नगरजनेन]।

Karabhaka—Then the bard Stankalasa was informed of Minister's command by me going to Pataliputra. In the meantime the great Kaumudi festival was proclaimed by the king affording great joy to the citizens who were depressed by the extinction of the family of Nanda ; and familiar as it had become by recurring for a long time, it was affectionately greeted by the towns-men like union with a desired bride.

राक्षसः—(सबाष्पम्) हा देव नन्द

कौमुदी कुमुदानन्दे जगदानन्दहेतुना।
कीदृशी सति चन्द्रेऽपि नृपचन्द्र त्वया विना ॥ ८ ॥

भद्र ततस्ततः।

Rakshasa—(*In tears*) Alas ? Sire Nanda, the moon among kings, without thee, the source of joy to the world, what like will Kaumudi be in spite of there being the moon the delighter of lilies ? Next, good man what next ?

CHARCHA

1. अस्ति तावत्—अस्ति in such cases is an अव्यय, cf.—"अस्ति तावदहमार्येण पौरजन—" Act-I.

2. आश्वस्तः—Cf. and see विश्वस्तः above.

3. आज्ञाभङ्गेषु etc.—Cf. Act II, Para 44.

4. श्रावितः etc.—स्तनकलशः अमात्यसन्देशं श्रुतवान्=अहं स्तनकलशम् अमात्यसन्देशं श्रावितवान्=मया स्तनकलशः अमात्यसन्देशं श्रावितः। This is by "गतिबुद्धि—", the root श्रु being बुद्ध्यर्थ। But from the Vartika "दृशेश्च" grammarians argue that बुद्धि in the rule means knowledge *in general*. Knowledge, when spoken of as got through any particular sense, is not बुद्धि within the meaning of the rule. So दृश, श्रु, घ्रा, स्पृश etc. do not give कर्मसंज्ञा to the अणिकर्त्ता। This is why special provision is made for दृश by the Varttika above. We expect then स्तनकलशेन अमात्यसन्देशः श्रावितः। The poet treats it as बुद्ध्यर्थ ; it will then have the alternative form मया स्तनकलश अमात्यसन्देशः श्रावितः। 'बुद्धिभक्षार्थयोः शब्दकर्मकाणां निजेच्छया'।

5. नन्दकुल etc.—दू+क्त कर्त्तरि दून grieved (दिवादि) cf.—"न दूये सात्वतीसूनुर्यन्मह्यमपराध्यति"—*Magha*. नन्दकुलविनाशेन हेतुना दूनस्य, सुप सुपा।

6. चिरकाल etc.—परि+वृत+शानच् कर्त्तरि परिवर्त्तमानः recurring. चिरः कालः। चिरकालं परिवर्त्तमानः etc. २यातत्। Here २या is अत्यन्त संयोगे। And the समास is by rule "अत्यन्त संयोगे च"।

7. अन्वयः॥ हे नृपचन्द्र, कुमुदानन्दे चन्द्रे सति अपि, जगदानन्दहेतुना त्वया विना कौमुदी कीदृशी। व्याख्या—हे 'चन्द्रतुल्य नृप' राजन् नन्द 'कुमुदानां कैरवाणाम् 'आनन्दे' हर्षवर्द्धने विकाशके इत्यर्थः 'चन्द्रे' विधौ 'सति अपि' स्थितेऽपि 'जगतः' समग्रायाः धरायाः 'आनन्दस्य' हर्षस्य यो 'हेतुः' निदानं तथाविधेन 'त्वया विना' विरहिता 'कौमुदी 'कौमुदीमहोत्सवः ज्योत्स्ना च 'कीदृशी' कथम्भूता ? शोच्या सा इत्यर्थः। उत्सवेऽस्मिन् मन्ये पूर्णेन चन्द्रेण कुमुदान्येव हृष्यन्ति स्म। त्वया वियोजितस्य जगतः नः नासीत् तोषः इति भावः। अत्र 'कौ' पृथिव्यां 'मुदं' हर्षं 'आनन्दयति' वर्द्धयति यस्मादृशे 'चन्द्रे' चन्द्रगुप्ते राजनि 'सति अपि' इत्यादि दुष्टिव्याख्यात्।

8. कौमुदी—The festival ; also moonlight. Neither the festivites, nor the beams of the autumn at fullmoon please the people.

9. कुमुदानन्दे—See व्याख्या। कुमुद+आ+नन्द+णिच्+अण कर्त्तरि।

तस्मिन् । Qual. चन्द्रे । *Dhundhi* takes चन्द्र as meaning चन्द्रगुप्त and expounds thus—मुदं हर्षम् आनन्दयति वर्द्धयति इति मुद्+आ+नन्द्+णिच्+अण् कर्त्तरि मुदानन्दः the promoter of joy. The root is टुणदि समृद्धौ and समृद्धि is वृद्धि । कोः पृथिव्या मुदानन्दः कुमुदानन्दः the promoter of the joy of the world. तस्मिन् चन्द्रे चन्द्रगुप्ते etc. In this explanation आनन्द in the sense of वर्द्धक—promoter—is very very rare—अप्रसिद्ध । Again it is not expected from Rakshasa to speak so appreciatingly of Chandragupta as to describe him as the promoter of joy of the world. Moreover, if Chandragupta is the promoter of joy on Earth (कोः पृथिव्याः etc.) then the व्यतिरेक in the verse requires that जगत् in जगदानन्दहेतुना should be the *whole universe*. By no amount of hyperbole would Rakshasa describe Nanda as जगदानन्दहेतु in this sense. We have therefore taken चन्द्र here as the moon and not चन्द्रगुप्त । Some of Dhundhi's followers here interpret कुमुदानन्दे differently thus—कुत्सिता मुत् एषां कुमुदः who delight in mean pursuits. आनन्दयति इति आ+नन्द्+णिच्+अच् कर्त्तरि आनन्द delighter. कुमुदाम् आनन्दः the delighter of the mean, *i. e.*, Chandragupta. This is worse than Dhundhi's exposition (See अपि below).

10. जगत् etc.—जगतः आनन्दः etc. See व्याख्या now । Nanda was a source of joy to the whole world, while the moon delights only the water-lilies that are in the world. Hence, even the presence of the full-moon did not make up for the absence of Nanda. His beams fell flat on all the people.

11. कीदृशी—किमिव पश्यति इति किम्+दृश+कञ् कर्त्तरि स्त्रियाम् what like, *i. e*., of no moment, तुच्छा ।

12. अपि—Implies गर्हा । The गर्हा lies in the absence of the expected. The delighter of Kumuda was expected to delight the rest of the world also, but it did not. If we say कुमुदानन्द =the delighter of the mean, then the meaning becomes—even the delighter of the mean did not delight the rest of the world,

which is unintelligible, because such a person is not expected to delight those that are not mean.

13. नृपचन्द्र—नृपोऽयं चन्द्र इव, उपमित कर्मधा—। This epithet explains why नन्द was जगदानन्दहेतु। The best of kings is bound to be a source of joy to the world.

14. करभकः—तदो सो लोअलोअणाणन्दभूदो अणिच्छन्तस्स एव तस्स णिवारिदो चाणक्कहदएण। एत्थन्तरे थणकलसेण चन्दउत्तसमुत्तेजिआ सिलोअपरिपाटी पवट्टिदा [ततः स लोकलोचनानन्दभूतः अनिच्छत एव तस्य निवारितः चाणक्यहतकेन। अत्रान्तरे स्तनकलशेन चन्द्रगुप्तसमुत्तेजिका श्लोकपरिपाटी प्रवर्त्तिता]।

Karabhaka—This joy to the eyes of the people was then stopped by the cursed Chanakya, the unwilling king notwithstanding. At this stage, a set of verses that was to rouse Chandragupta was launched out by Stanakalasa.

राक्षसः—कीदृशी सा।

Rakshasa—How was it like ?

करभकः—("सत्त्वोत्कर्षस्य" इत्यादि पूर्वोक्तं पठति)।

Karabhaka—(Recites the verse 'सत्त्वोत्कर्षस्य' etc. as previously said).

राक्षसः—(सहर्षम्) साधु ! स्तनकलश साधु ! काले भेदबीजमुप्तम् अवश्यं फलमुपदर्शयिष्यति। कुतः—

सद्यःक्रीडारसच्छेदं प्राकृतोऽपि न मर्षयेत्।
किमु लोकाधिकं धाम बिभ्राणः पृथिवीपतिः ॥ १० ॥

Rakshasa (*With joy*)—Bravo! Stanakalasa, Bravo! seed of discord is sown in time ; it will surely bear fruit. (Do you ask)

Why ?—Even an ordinary person will not stand the instant stoppage of the pleasures of sport would the lord of the world, bearing power that transcends the world, do so ?

CHARCHA

1 लोक etc.—लोकस्य लोचनम। तस्य आनन्दः। तेन भूतः समः तुल्यः ("यक्त्याटाङ्गने भूतं प्राप्नुतीति समे त्रिषु" इत्यमरः) सुप्सुपा etc. See शरीरभूता in Sak. VI. Qual. सः।

2. अनिच्छतः etc.—न इच्छन् अनिच्छन् not liking, *i. e.*, not liking the prohibition निवारणमनिच्छतः। तस्य (चन्द्रगुप्तस्य) has अनादरे भावलक्षणे षष्ठी—अनिच्छन्तं तमनादृत्य इत्यर्थः।

3. समुत्तेजिका—सम् + उद् + तिज + णवुल् कर्त्तरि स्त्रियाम् that which incites.

4. श्लोकपरिपाटी—परि + पाठि + इ भावे औणादिक = परिपाटि + ङीष् = परिपाटी succession, series, क्रम। श्लोकयोः परिपाटी, *i. e.*, परिपाटितो क्रमोच्चारितौ श्लोकौ। "भावानयने द्रव्यानयनम्"।

5 काले etc.—'भेदस्य' विरोधस्य 'बीजं' मूलं 'काले' यथासमये एव 'उप्तं' निखातं स्थापतम् न। 'फलं' सिद्धिं चाणक्यचन्द्रगुप्तयोर्भेदम् इत्यर्थः 'अवश्यं' निश्चितम् 'उपदर्शयिष्यति' उत्पादयिष्यति। उपदर्शयति इति पाठे सामान्यतो निर्देशः—'काले उप्तं भेदबीजमवश्यं फलम् उपदर्शयति' प्रसूते। तत्र अत्रापि फलं द्रष्टव्यम्।

6. अन्वयः॥ प्राकृतः अपि सद्यःक्रीड़ारसच्छेदं न मर्षयेत, लोकाधिकं धाम बिभ्राणः पृथिवीपतिः किम् (मर्षयेत)। व्याख्या—'प्राकृतः अपि' इतरोऽपि जनः 'सद्यः' प्रसभं यः 'क्रीड़ारसस्य' खेलास्वादस्य 'छेदः' भङ्गः तं 'न मर्षयेत्' न क्षमेत छेदे सति कुप्येत इत्यर्थः। 'लोकात् अधिकं' जनातिगं 'धाम' प्रभावं 'बिभ्राणः' धारयन् पृथिवीपतिः' धराधीशः 'किमु मर्षयेत्' नैव मर्षयेत्। तत्र प्राप्त एव चाणक्यचन्द्रगुप्तयोर्भेदः।

7. सद्यः etc.—क्रीड़ायाः रसः। तस्य छेदः। सद्यः क्रीड़ारसच्छेदः, सुप्सुपा। The unceremonious stoppage gives affront, and the king retaliates.

8. प्राकृतः—पृथग्जनः an ordinary person. cf.—"अप्राकृतस्य चरिताtिशयस्य"।

9. किमु etc.—Telang reads 'किं नु लोकाधिकं तेजः' meaning the same. धाम improves the diction. See also under धाम।

10. लोकाधिकम्—लोक is जन people. लोकादधिकम्, सुप् सुपा। Cf.—'अष्टाभिश्च सुरेन्द्राणां मात्राभिर्निर्मितो नृपः। तस्मादभिभवत्येष सर्वभूतानि तेजसा॥"

11. धाम etc.—This seems to be an imitation of Bharavi's 'सहते न जनोऽप्यधःक्रियां किमु, लोकाधिकधाम राजकम्'। Hence we retain किमु and धाम and reject किंतु and तेजः।

12. बिभ्राणः—भृ + शानच् कर्त्तरि। Cp. "बिभ्राणम्" Kir' III. 1. The root is उभयपदी; बिभ्रत् with शतृ।

15. मलय—एवमेतत्।

Malayaketu—So it is.

राक्षसः—ततस्ततः।

Rakshasa—Next, what next.

करभकः—तदो चन्दउत्तेण अणाभङ्गकलुसिदेण पसङ्ग-सूचिदं अमच्चगुणं पसंसिअ अपब्भंसिदो अहिआरादो चाणक्कहदओ। [ततश्चन्द्रगुप्तेन आज्ञाभङ्गकलुषितेन प्रसङ्ग-सूचितममात्यगुणं प्रशस्य अपभ्रंशितः अधिकारात् चाणक्य-हतकः]

Karabhaka—Accursed Chanakya was then removed from office by Chandragupta who was ruffled by the supercession of orders and extolled the virtues of Minister suggested by the course of conversation.

मलय—सखे भागुरायण, गुणप्रशंसया दर्शितश्चन्द्रगुप्तेन राक्षसे भक्तिपक्षपातः।

Malayaketu—Friend Bhagurayana, by extolling virtues, Chandragupta has disclosed a bias towards Rakshasa through esteem.

भागु—न तथा गुणप्रशंसया यथा चाणक्यवटोर्निराकरणेन।

Bhagurayan—No so much by extolling virtues as by the dismissal of the brat Chanakya.

राक्षसः—किमयमेवैकः कौमुदीमहोत्सवप्रतिषेधः चन्द्रगुप्तस्य चाणक्यं प्रति कोपकारणम् उत अन्यदप्यस्ति ?

Rakshasa—Is this prohibition of the Kaumudi festival the sole reason for Chandragupta's anger on Chanakya or is there anything else also ?

मलय—सखे, चन्द्रगुप्तस्य अपरकोपकारणान्वेषणे किं फलमेष पश्यति ।

Malayaketu—Friend, what good does he see in looking for other cause of anger of Chandragupta ?

भागु—कुमार, मतिमांश्चाणक्यो न निष्प्रयोजनमेव चन्द्रगुप्तं कोपयिष्यति, न च कृतवेदी चन्द्रगुप्त एतावता गौरवमुल्लङ्घयिष्यति। सर्वथा चाणक्यचन्द्रगुप्तयोः पुष्कलात् कारणात् यो विश्लेष उत्पद्येत स आत्यन्तिको भविष्यति इति ।

Bhagurayana—Prince, wise Chanakya will not indeed annoy Chandragupta without a motive, nor again will greateful Chandragupta overstep reverence for this trifle. That estrangement between Chanakya and Chandragupta will be permanent in every way which results from a variety of sufficient reasons.

CHARCHA

1. आज्ञाभङ्ग etc.—कलुष is मलिन hence कुपित। कलुषः कृत इति कलुष + णिच् (नामधातु) + क्त कर्मणि कलुषितः। आज्ञाभङ्गेन कलुषितः। आज्ञाभङ्गकलुषः would do as well. Cf.—"तां प्रत्यकस्मात् कलुषप्रवृत्तौ", "भावावबोधकलुषा दयिता" etc. But the नामधातु seems to be the poet's favourite ; cf.—"भर्तुस्तथा कलुषितां बहुवल्लभस्य", Act III, Sl. 9.

2. प्रसङ्गसूचितम्—प्रसङ्ग is प्रस्ताव course of conversation. तेन सूचितः brought to notice in the course of conversation. This refers 'तेन खलु महात्मना' etc. Act. III. Para 34.

3. भक्तिपक्षपातः—भक्तेः पक्षपातः । चन्द्रगुप्तस्य भक्तिः राक्षसे पक्षपातिनी न चाणक्ये इत्यर्थः । Cf—'विद्वेषपक्षपातः" Act III, 21.

4. निराकरणेन—नि + आ + कृ + ल्युट् भावे निराकरण dismissal. The insinuation is that Chandragupta removes Chanakya to make room for Rakshasa.

5. मतिमान् etc.—मतिरस्यास्ति प्रशस्ता इति मतुप् प्रशंसायाम् । Hence he will not insult the king for nothing. The point perhaps is that Chanakya suspected the king's leaning towards Rakshasa and offended him.

6. न च कृतवेदी etc.—कृतम् उपकृत वेत्ति स्मरति इति कृत + विद् + णिनि साधुकारिणि कर्त्तरि कृतवेदी one who remembers services. Chandragupta knew how deep his obilgations were to Chanakya ; so the mere supercession of an order could not be reason enough for him to insult and dismiss Chanakya If there be some slight friction through this incident it would soon be made up.

7. पुष्कलात् कारणात् etc.—पुष्कल enough sufficient अतिगतम् अन्तम् अत्यन्तम् very much. अत्यन्ते भवः इति अत्यन्त + ठञ् आत्यन्तिकः permanent. Supercession of orders is not reason enough. Something better than that must happen for a permanent separation. Rakshasa is looking out for such a reason.

16. करभकः—अत्थि अण्णं वि चन्द्रउत्तस्स कोवकारणं। उवेक्खिदो णेण अवक्कमन्तो मलअकेदू अमच्चरक्खसोत्ति [अस्ति अन्यदपि चन्द्रगुप्तस्य कोपकारणम् । उपेक्षितोऽनेन अपक्रामन् मलयकेतुः अमात्यराक्षस इति] ।

Karabhaka—There are other reasons too for Chandragupta's annoyance, viz., Malayaketu and minister Rakshasa escaping were overlooked by him.

राक्षसः—शकटदास, हस्ततलगतो मे चन्द्रगुप्तो भविष्यति। इदानीं चन्दनदासस्य बन्धनात् मोक्षः तव च पुत्रदारैः सह समागमः।

Rakshasa—Sakatadasa, Chandragupta will become placed on the pam of my hand. Now will follow Chandanadasa's release from prison and your union with son and wife.

मलय—सखे भागुरायण, हस्ततलगत इति व्याहरतः कोऽस्याभिप्रायः।

*Malayak*etu—Friend Bhagurayana, what is his meaning in saying 'on the palm of the hand.'

भागु—किमन्यत्? चाणक्यात् अपकृष्टस्य चन्द्रगुप्तस्य उद्धरणात् न किञ्चित् कार्य्यमवश्यं पश्यति।

Bhagurayana—What else? Surely he sees no good from the overthrow of Chandragupta withdrawn from Chanakya.

राक्षसः—भद्र, हृताधिकारः क्व साम्प्रतमसौ वटुः।

Rakshasa- My good man, with office wrested, where is that brat now?

करभकः—तहिं एव्व पाडलिपुत्ते अहिवसदि [तस्मिन्नेव पाटलिपुत्रे अधिवसति (तदेव पाटपुत्रमधिवसति)]।

Karabhaka—Staying in Pataliputra itself.

राक्षसः—(सावेगम्) भद्र, तत्रैव प्रतिवसति? तपोवनं न गतः? प्रतिज्ञां वा पुनर्न समारूढ़वान्?

Rakshasa—(*With concern*) Good man, there is he staying? Not gone to the hermitage? Nor undertaken a fresh vow?

करभकः—अमच्च, तपोवनं गच्छदित्ति सुणीअदि [अमात्य, तपोवनं गच्छतीति श्रूयते]।

Karabhaka—Minister, it is rumoured that he is going to a hermitage.

CHARCHA

1. उपेक्षितः अनेन etc.—Cf.—"मलयकेतुः कस्मात् अपक्रामन्नुपेक्षितः" and "राक्षसः पुनरिहैव वर्त्तमानः आर्य्येणोपेक्षितः"—Act III.

2. हस्ततलगतः etc.—हस्तस्य तलं गतः प्राप्तः गृहीत इत्यर्थः। Rakshasa deems now the overthrow of Chandragupta easy because he will no longer have Chanakya to guide him.

3. चाणक्यादपकृष्टस्य etc.—'अवश्य" निश्चितम् एष 'चाणक्यादपकृष्टस्य' दूरीकृतस्य चाणक्यविरहितस्य 'चन्द्रगुप्तस्य उद्धरणात्' समुच्छेदात् 'किञ्चित् कार्य्य" कामपि स्वार्थसिद्धिं 'न पश्यति' न उतप्रेक्षते। ततश्च मन्यते चाणक्येन वियुक्तः निराश्रयश्चन्द्रगुप्तः अस्य 'हस्ततलं भुजच्छायां 'गतः' प्राप्तः श्रितः 'भविष्यति' स्वयमस्य साचिव्यं कृत्वा सचिवव्यसनमस्यापनेष्यति इत्यर्थः। The rascal deliberatey distorts the meaning of Rakshasa's words (see above), and Malayaketu is such a fool that he cannot see through it.

4. पाटलिपुत्रं—The Sanskrit strictly is पाटलिपुत्रम् by "उपान्वध्याङ्वसः"।

5. तत्रैव प्रतिवसति etc.—These are indicative of surprise. It was expected he would go to some hermitage being disgusted with the world ; or in the alternative it was expected he would vow Chandragupta's death just as he did of Nanda.

6. गच्छति—वर्त्तमानसामीप्ये भविष्यति वर्त्तमानम्।

17. राक्षसः—शकटदास नेदमुपपद्यते। पश्य—

देवस्य येन पृथिवीतलवासवस्य
स्वाग्रासनापनयनान्निकृतिर्न सोढ़ा।
सोऽयं स्वयंकृतनराधिपतेर्मनस्वी
मौर्य्यात् कथंनु परिभूति मिमां सहेत ॥ ११॥

Rakshasa—Sakatadasa, this is not consistent. Just consider—How can he, the supersensitive, tolerate this disgrace from Maurya, the king created by himself—he by whom the dishonour of removal from his front-seat by Sire, a veritable Indra on the surface of the Earth, was not tolerated.

अन्वयः ॥ येन पृथिवीतलवासवस्य देवस्य स्वाग्रासनापनयनात् निकृतिः न सोढा, मनस्वी स अयं स्वयंकृतनराधिपतेः मौर्य्यात् इमां परिभूतिं कथं नु सहेत। व्याख्या—'येन' चाणक्येन 'पृथिव्याः तलं' मह्रीपृष्ठं 'वासवः' इन्द्र इव यो 'देवः' राजा नन्दः तस्य, तेन कृता इत्यर्थः: 'स्वस्य' आत्मनः आत्माधिष्ठितमित्यर्थः, यत् 'अग्रासनं' वरपीठं तस्मात् यत् 'अपनयनं' निष्कासनं ततः या 'निष्कृतिः' अवमानना सा 'न सोढा' न चक्षमे 'मनस्वी' मानी अमर्षणः इत्यर्थः 'सः अयं' चाणक्यः 'स्वयम् आत्मना 'कृतः' विहितः (इतत् । तादृशः) यः 'नराधिपतिः' लोकनाथः राजा मौर्य्यः' मुरागर्भसम्भवश्चन्द्रगुप्तः तस्मात् 'इमाम्' एताम् अधिकारापनयनरूपां घोरां 'परिभूतिं' निकारम् अपमानं 'कथं नु' केन वा प्रकारेण 'सहेत' मर्षयेत् न कथमपि। तथाप्यसौ प्रतिज्ञां नारूढः तत्रैव च वसति इति नोपपद्यते।

CHARCHA

1. देवस्य—Construe देवस्य निकृतिः। कर्त्तरि षष्ठी।

2. पृथिवी etc.—Contrast this with स्वयंकृतनराधिपतेः (मौर्य्यात्)। One apparently too high for him to reach, the other capable of being squeezed to death.

3. स्वाग्रासन etc.—Cf. मामग्रासनतोऽवकृष्टम् etc., Act I, Sl. 12. हेतौ पञ्चमी।

4. मनस्वी—प्रशस्तं मनः अस्य इति मनस्+विनि मत्वर्थे। Sensitive, hence intolerant of insults.

5. मौर्य्यात्—This hints at the low origin of Chandragupta and is contrasted with वासव। One a low-born mortal, the other a veritable Indra on Earth. अपादाने पञ्चमी। परिभूति leaves मौर्य्य and reaches चाणक्य, hence 'ध्रुवमपाये—' applies. This is after the भाष्यकार। मौर्य्यात् परिभूतिः = मौर्य्यात् प्राप्ता परिभूतिः (insult)।

6. परिभूतिम्—परि + भू—means to insult, cf.—'मा मां महात्मम् परिभूरयोग्यं'' ।

7. इमाम्—This is emphasized. It points to the gravity of the insult. Removal from a seat was not borne, would then removal from office be tolerated ? Add to this that the first was done by Indra, and the second is now done by a Sudra made king by himself. This is incredible—नेदमुपपद्यते ।

18. मलय—सखे, चाणक्यस्य वनगमने पुनः प्रतिज्ञारोहणे वा कास्य स्वार्थसिद्धिः ?

Malaya—Friend, what purpose of his is served by Chanakya's retirement to a forest or adoption of a fresh vow ?

भागु—नात्यन्तदुर्बोधोऽयमर्थः । यावद्यावत् चाणक्यहतकश्चन्द्रगुप्ताद्दूरीभवति तावत्तावदस्य स्वार्थसिद्धिः ।

Bhagu—This is not a very hard matter to understand. By whatever extent Chanakya is withdrawn from Chandragupta, just to that extent is his own interest served.

शकटदासः—अलमन्यथा विकल्प्य । उपपद्यते एवैतत् । पश्यतु अमात्यः—

राज्ञां चूडामणीन्दुद्युतिखचितशिखे मूर्ध्नि विन्यस्तपादः
स्वैरेवोत्पाद्यमानं किमिति विषहते मौर्य आज्ञाविघातम् ।
कौटिल्यः कोपनोऽपि स्वयमभिचरणज्ञातदुःखः प्रतिज्ञां
दैवात् पूर्णप्रतिज्ञः पुनरपि न करोत्यायतिग्लानिभीतः ॥ १२ ॥

Sakata—Minister, no use thinking otherwise. This fits in. Let Minister consider—With his foot planted on the head of kings the tuft of hair on which is tinged with the lustre of moon-like gems on their crests, how could Maurya brook supercession of orders caused by the very men that are

his own ? Kautilya, though irate, with the trouble of personal incantations realised and with vow redeemed through luck does not undertake a vow again, afraid of subsequent failure.

CHARCHA

1. यावद्यावत् etc.—This is quite a broad hint that Rakshasa wants to step into the place Chanakya has vacated. वीप्सायां द्विरुक्तिः ।

2. अलम् etc.—'अन्यथा' अन्यप्रकारेण 'विकल्प्य' 'विचार्य' 'अलम्' विचारं मा कुरु । "अलङ्खल्वोः प्रतिषेधयोः प्राचां क्त्वा" इति क्त्वा प्रत्ययः । Rakshasa ends with an expression of incredulity. How then are the facts to be explained ? The report is not false because the messenger is reliable. Something like a quarrel did take place, followed by what looked like removal of Chanakya from office. The question is, was it real or mere sham to throw Rakshasa off his guard ? Rakshasa sees inconsistency in taking it as real (शकटदास, नेदमुपपद्यते) and is inclined to treat the whole scene as a got-up affair. Sakatadasa differs and tries to reconcile the apparent inconsistency (उपपद्यत एवैतत्)।

3. अन्वयः ॥ चूडामणीन्दुद्युतिखचितशिखे राज्ञां मूर्ध्नि न्यस्तपादः मौर्यः स्वैरेव उत्पाद्यमानम् आज्ञाविघातं किमिति विषहते । स्वयमभिचरणज्ञातदुःखः दैवात् पूर्णप्रतिज्ञः कौटिल्यः कोपनोऽपि आयतिग्लानिभीतः (सन्) पुनरपि प्रतिज्ञां न करोति । व्याख्या—'चूडामणिः' शिरोरत्नं 'इन्दुः' इव चन्द्र इव तस्य 'द्युतिभिः' किरणैः 'खचिता' अनुलिप्ता 'शिखा' केशगुच्छः यस्मिन् तथाविधे 'राज्ञां मूर्ध्नि' नृपाणां शिरसि 'विन्यस्तौ' स्थापितौ 'पादौ' चरणौ यस्य तथाविधो 'मौर्यः' मुरापुत्रश्चन्द्रगुप्तः 'स्वैः' एव निजैरेव जनैः न हि केनचित् प्रतीपभूपालेन 'उत्पाद्यमानं' विधीयमानम् 'आज्ञाविघातं' शासनप्रत्याहारं 'किमिति' कथं 'विषहते' मर्षयति, न कथमपि । तत् उपपद्यते किल यत् तत्त्वत एव, न हि छलकतया, चाणक्योपरि कुपितश्चन्द्रगुप्तः तमधिकारादवारोपयत् । इतोऽपि पश्य—स्वयम् आत्मना यत् 'अभिचरणम्' अभिचारः कृत्यानिर्वाहः, तस्मिन् 'ज्ञातं' विदितं 'दुःखं' क्लेशो यस्य तादृशः अपि च दैवात् दैवानुकूल्येन न हि केवलेन अभिचरणेन 'पूर्णा' सत्या 'प्रतिज्ञा' सङ्कल्पः नन्दोन्मूलनरूपः यस्य तथाविधः 'कौटिल्यः' चाणक्यः 'कोपनोऽपि' अमर्षणोऽपि 'आयतौ' उत्तरे काले या 'ग्लानिः' हानिः निष्फलता तस्याः 'भीतः' शङ्कितः सन् पूर्वं पूर्णापि

प्रतिज्ञा यद्यधुना अपूर्णा स्यात् इति बिभ्यत् इत्यर्थः 'पुनरपि प्रतिज्ञाम्' एष उन्मूलयानि त्वां मौर्य्यपसद इत्येवंरूपं सत्यं 'न करोति' नोच्चारयति। तत् चाणक्यस्यापि सत्यपि कोपकारणे औदासीन्येनावस्थानम् उपपद्यते एव।

4. चूड़ामणि etc.—See व्याख्या। Q. मूर्ध्नि। इन्दु shows the excellence of the gems ; hence the high position of Chandragupta.

5. किमिति—A compound अव्यय meaning 'why', 'now' etc. Cf.—"किमिति जीर्णमास्यते", "किमित्यपास्याभरणानि यौवने", "किमिति मुधा मलिनं यशः कुरुध्वम्" "किमिति विश्रान्तचारणानि चत्वरस्थानानि। etc.

6. विग्रहते—वर्त्तमानसामीप्ये लट् अतीते। "परिनिविभ्यः—" इति षत्वम्।

7. स्वयमभिचरण etc.—See व्याख्या। अभिचरण is the same as अभिचार murderous rites हिंसाकर्म। "हिंसाकर्माभिचारः स्यात्" इत्यमरः। They are mystic rights the performance of which is very arduous. Chanakya is said to have personally conducted the rites to kill Nanda. Cf.—'यस्याभिचारवज्रेण वज्रज्वलनतेजसः। पपात मूलतः श्रीमान सुपर्वा नन्दपर्वतः॥ एकाकी मन्त्रशक्त्या यः शक्तः शक्तिधरोपमः। आजहार नृचन्द्राय चन्द्रगुप्ताय मेदिनीम्॥"—कामन्दकः। Telang reads स्वयमभिचरणज्ञातदुःखप्रतिज्ञः"—स्वयमभिचरणेन ज्ञातं दुःखं यस्यां तादृशी प्रतिज्ञा यस्य। This is clumsy ; besides the कर्म of करोति (i. e., प्रतिज्ञाम्) is then absent, which is not desirable.

8. दैवात्—हेतौ पञ्चमी। He was helped by Fate.

9. पूर्णप्रतिज्ञः—Telang reads तीर्णप्रतिज्ञः। तीर्ण comes from तॄ to cross, hence प्रतिज्ञा should be likened to some broad piece of water. Cf.—"निस्तीर्णा दुस्तरा प्रतिज्ञासरित्" Act I, 'अपरं तीर्णप्रतिज्ञार्णवम्" Act II etc. In the absence of such comparison, पूर्ण seems preferable.

10. आयति etc.—आ + यम + क्तिन् अधिकरणे आयति subsequent time, उत्तरकाल। 'उत्तरः काल आयतिः" इत्यमरः। Now see व्याख्या। Some read here आयतिज्यानिभीतः। ज्या + नि भावे औणादिक ज्यानि loss, failure. It is the same as ग्लानि। आयतौ ज्यानिः सुपसुपा। तस्याः भीतः। Or आ + यम + क्तिन् भावे आयति power, prestige. तस्याः ज्यानिः or ग्लानिः loss of prestige etc. Cf.—"आत्मोदयः परज्यानिः" Magha II.

19. राक्षसः—शकटदास, एवमेतत्। गच्छ, विश्रामय करभकम्।

Rakshasa—So it is Sakatadasa. Go, let Karabhaka rest.

शकट—तथा (इति करभकेन सह निष्क्रान्तः)।

Sakat.—So be it (*Exit with Karabhaka*).

राक्षसः—अहमपि कुमारं द्रष्टुमिच्छामि।

Rakshasa—I too wish to see Prince.

मलय—अहमेवार्य्यं द्रष्टुमागतः।

Malaya—Myself have come to see Noble Sir.

राक्षसः—(नाट्येनावलोक्य) अये कुमारः। (आसनादुत्थाय) इदमासनम्। उपवेष्टुमर्हति कुमारः।

Rakshasa—(*Acting observation*) Ha! The Prince! (*Rising from the seat*) Here is a seat, it behoves Prince to sit down.

मलय—अयमुपविशामि। उपविशत्वार्य्यः। (यथार्हमुपविष्टाः) आर्य्य, अपि सह्या शिरोवेदना ?

Malaya—Here, I sit down. Let Noble Sir sit down. (*All are seated befittingly*). Noble Sir, is the headache bearable ?

राक्षसः—कुमार, कुमारस्य अधिराजशब्देन अतिरस्कृते कुमारशब्दे कुतो मे शिरोवेदनायाः सह्यता ?

Rakshasa—Prince, whence is the bearability of my headache, Prince's title of 'Prince', not being yet overshadowed (*i. e.*, superseded) by that of 'Emperor' ?

मलय—उरीकृतमेतदार्य्येण न दुष्प्रापं भविष्यति। तत्

कियन्तं कालमस्माभिरेवं संभृतबलैरपि शत्रुव्यसनमुदीक्षमाणै-रुदासितव्यम् ?

Malaya—Undertaken by Noble Sir, this will not be hard to attain. How long then are we thus to lie inactive though with gathered troops biding enemy's disaster ?

राक्षसः—कुतोऽद्यापि कालहरणस्यावकाशः ? प्रतिष्ठस्व विजयाय ।

Rakshasa—Whence is the occasion even now for wasting time ? March for victory.

मलय—आर्य शत्रुव्यसनमुपलब्धम् ?

Malaya—Noble Sir, has any disaster to the enemy transpired ?

राक्षसः— उपलब्धम् ।

Rakshasa—It has transpired.

मलय—कीदृशं तत् ?

Malaya—What short is it ?

राक्षसः—सचिवव्यसनम्, किमन्यत् ? अपकृष्टश्चाणक्या-च्चन्द्रगुप्तः ।

Rakshasa—What else ? Loss of minister. Chandragupta is alienated from Chanakya.

मलय— आर्य, सचिवव्यसनमव्यसनमेव ।

Malaya—Noble Sir loss of minister is surely no loss.

राक्षसः—अन्येषां भूपतीनां कदाचित अमात्यव्यसनम-व्यसनं स्यात्, न पुनश्चन्द्रगुप्तस्य ।

Rakshasa—Loss of minister might not be a loss sometime to other kings, but not to Chandragupta.

CHARCHA

1. विश्वासमय—See विश्वासमय सिद्धार्थकम्, Act. II.

2. शकटदास:—Sakatadasa leaves without waiting for Rakshasa to finish his speech. अहमपि कुमारं द्रष्टुमिच्छामि is spoken to Sakatadasa—You go and arrange for Karabhaka's rest, I too will go and see the Prince.

3. सह्या—सोढुं शक्या इति सह + यत् कर्मणि स्त्रियाम् capable of being borne.

4. कुमारस्य etc.—'अधिराजशब्देन' अधिराज इत्याख्यया 'कुमारस्य कुमारशब्दे' कुमार इत्याख्याम् 'अतिरस्कृते' अन्तर्धानमनीते, यावत् कुमारसंज्ञां निरस्य अधिराजसंज्ञां नारोपयामि तावत् मे 'शिरोवेदनायाः सह्यता' सहनयोग्यता 'कुतः' सम्पद्यते ? नैव सम्पद्यते इत्यर्थः। अद्यापि कुमारः कुमारपदे एव स्थितः अधिराजपदे न मया आरोपित इति शिरो मे पीड्यते इति भावः।

5. जरीकृतम् etc.—For जरी—see *ante*. एतत् is अधिराजशब्देन कुमारशब्दस्य तिरस्करणम्। Telang spells it with a short उ which is not usual.

6. एवम्—Construe एवमुदासितव्यम्। 'सम्भृतबलैः समाहृतसैन्यैः "अपि" समयसाधनैरपि 'शत्रोः व्यसनं' विपदम् 'उदीक्षमाणैः' उत्पश्यद्भिः अस्माभिः कियन्तं कालम् एवम्' अनेन प्रकारेण 'उदासितव्यम्' आसनमङ्गीकृत्य स्थातव्यम्। We are now in a state of watchful inactivity (आसन); how long are we to continue this watch ? The prince insinuates that Rakshasa is wasting precious time in useless watching.

7. उपलब्धम्—You have been waiting for some disaster to the enemy. Have you news of any mishap that you seem now so eager to march out ?

8. सचिवव्यसनम्—सचिवस्य व्यसनम् loss of minister. "व्यसनं विपदि भ्रंशे"।

20. मलय—आर्य, नैतदेवम्। चन्द्रगुप्तप्रकृतीनां चाणक्य दोषा एव अपरागहेतवः। तस्मिंश्च निराकृते प्रथममपि चन्द्रगुप्तेऽनुरक्ताः सम्प्रति सुतरामेव तत्र अनुरागं दर्शयिष्यन्ति।

Malaya—It is not so, Noble Sir. The faults of Chanakya are the cause for the disaffection of the officers of Chandragupta. He being dismissed, they, devoted to Chandragupta from before, will certainly show even greater devotion to him now.

राक्षसः—मामैवम्। ताः खलु द्विप्रकाराः प्रकृतयः—चन्द्रगुप्तसहोत्थायिन्यो नन्दानुरक्ताश्च। तत्र चन्द्रगुप्तसहोत्थायिनीनां चाणक्यदोषा एव विरागहेतवो न नन्दकुलानुगतानाम्। तास्तु खलु नन्दकुलमनेन पितृकुलभूतं घातितमिति अपरागामर्षाभ्यां विप्रकृताः सत्यः स्वाश्रयमलभमानाः चन्द्रगुप्तमेव अनुवर्तन्ते। त्वादृशं पुनः प्रतिपक्षोद्धरणे सम्भाव्यशक्तिम् अभियोक्तारमासाद्य क्षिप्रमेनं परित्यज्य त्वामेव आश्रयिष्यन्ते। इति अत्र निदर्शनं वयमेव।

Rakshasa—No, not so. These officers are of two classes—those who made common cause with Chandragupta and those who are attached to Nanda. The lapses of Chanakya are the cause of discontent to those only among these who rose with Chandragupta, and not of those who are inclined towards the family of Nanda. These again, goaded indeed by anger and disaffection for the reason that Nanda's family, which was like his Parental family, was murdered by this man, follow this very man Chandragupta, from not finding a worthy master. But on coming across an invader like you whose power to extirpate enemies may be guessed, they, forthwith quitting this man, will cling to thyself. I am an instance myself in this matter.

CHARCHA

1. चन्द्रगुप्तप्रकृतीनाम् – Refers to भद्रभट etc.
2. तस्मिन्—चाणक्ये इत्यर्थः। Chanayaka has to be gathered चाणक्यदोषाः preceding, though there चाणक्य is compounded

(इत्तिच्छन्न)। Vamana says,—"सर्वनाम्नानुसन्धिवृत्तिच्छन्नस्य"। Cf.—"पटोलपत्रं मूलं यस्य कफापहम्" ।

3. सुतरामेव etc.—Hence, the loss of that of wise counsels of the minister is more than compensated by the more whole-hearted devotion of the subjects. Cf.—"जनानुरागप्रभवा हि सम्पदः" ।

4. चन्द्रगुप्तसहोत्थायिन्यः—Refers to भद्रभट etc. See कृतकृतत्यामापादिताः चन्द्रगुप्तसहोत्थायिनः etc. Act I.

5. चाणक्यदोष एव—एव is misplaced; construe चन्द्रगुप्तसहोत्थायिनीनामेव ।

6. तास्तु खलु—ताः refers नन्दकुलानुगतानाम् ।

7. पितृकुलभूतम्—"युक्ते क्ष्मादावृते भूतं प्राण्यतीते समे त्रिषु" इत्यमरः । पितुः कुलम् । तेन भूतं समम् etc. सुप् सुपा । or तस्य भूतम् इतत् । See शरीरभूता in our Sak. As good as paternal family. This is another proof that Chandragupta was not born in wedlock. *Dhundhi* reads पितृभूतं like his father which seems meaningless.

8. घातितम्—हन + णिच् + क्त कर्मणि । चाणक्यः पितृकुलभूतं हतवान् = अयं चाणक्येन पितृकुलभूतं घातितवान् = अनेन चाणक्येन पितृकुलभूतं घातितम् ।

9. अपराग etc.—अप + रञ्ज + घञ् भावे अपरागः disaffection मृष + घञ् भावे forbearance, न मर्षः anger. अपरागश्च अमर्षश्च ; ताभ्याम् ।

10. विप्रकृताः—वि implies विरोध, वैषम्य etc. वि + प्र + कृ + क्त कर्मणि perturbed. Cp. "विप्रकृतः पन्नगः फणां कुरुते" Sak.

11. स्वाश्रयम्—सु + आश्रयम् स्वाश्रयम् । आ + श्रि + अच् कर्मणि आश्रयः resort. सुशोभनः आश्रयः worthy protection etc. They follow Chandragupta simply because they do not know of a good master.

12. त्वादृशम् etc.—'पुनः' पश्चान्तरे 'प्रतिपक्षाणां' शत्रूणाम् 'उद्धरणे' उन्मूलने 'सम्भाव्या' अनुमेया 'शक्तिः' सामर्थ्यं यस्य तथाविधं 'त्वादृशं' भवन्तं त्वम् 'अभियोक्तारं' कुसुमपुरावरोधकम् 'आसाद्य' प्राप्य 'एनं' चन्द्रगुप्तं 'चिप्रं' परित्यज्य त्वामेव आश्रयिष्यन्ति त्वदधीना भविष्यन्ति । यदा तु ते भवता पुरीं निरुध्यमानां द्रक्ष्यन्ति तदैव ज्ञास्यन्ति ते सारं, नगरीञ्च त्वदधीनां करिष्यन्ति । तत् मा विचारय प्रतिष्ठस्व विजयाय इति भावः ।

13. वयमेव etc.—"अस्मदो द्वयोश्च" इत्येकत्वे बहुवचनम् । निदस्य ते अनेन

इति नि+दृश+णिच्, ल्युट्, करणे निदर्शनम् example दृष्टान्तः। This is predicated of वयम्, hence "सविशेषणानां प्रतिषेधः" does not apply. Cf.—"अस्मान् साधु विचिन्त्य संयमधनान्"।

21. मलय—आर्य, किमेतदेकमेव सचिवव्यसनम् अभियोगकारणं चन्द्रगुप्तस्य, आहोस्वित् अन्यदप्यस्ति ?

Malaya—Noble Sir, is this loss of minister alone the reason for warring upon (marching against) Chandragupta, or is there any other reason also ?

राक्षसः—किमन्यैर्बहुभिरपि ? एतद्धि प्रधानतमम्।

Rakshasa—What with a host of others ? This indeed is the most prominent.

मलय—आर्य, कथमिव प्रधानतमम् ? किमिदानीं चन्द्रगुप्तः स्वकार्यधुरामन्यत्र मन्त्रिणि आत्मनि वा समासज्य स्वयं प्रतिविधातुमसमर्थः ?

Malaya—How indeed most prominent, Noble Sir ? Is Chandragupta unable personally to counteract (the evil) after having placed the burden of his affairs now on another minister or on himself ?

राक्षसः—बाढमसमर्थः। कुतः ? स्वायत्तसिद्धिषु उभयायत्तसिद्धिषु वा तत् सम्भवति। चन्द्रगुप्तस्तु दुरात्मा नित्यं सचिवायत्तसिद्धावेव स्थितः चक्षुर्विकल इव अप्रत्यक्षलोकव्यवहारः कथमिव स्वयं प्रतिविधातुं समर्थः स्यात् ? कुतः—

अत्युच्छ्रिते मन्त्रिणि पार्थिवे च विष्टभ्य पादावुपतिष्ठते श्रीः।
सा स्त्रीस्वभावादसहा भरस्य तयोर्द्वयोरेकतरं जहाति ॥ १२ ॥

Rakshasa—Unable forsooth. (Do you ask) Why ? That

is possible with those whose success is at their own command or controlled by both (King and Minister). But dull-headed, always depending upon such success as is under the command of the minister alone, like one destitute of eyes with the ways of the world unseen, as he is, how would Chandragupta be able to counteract this himself? (Do you ask) Why—*Sri* attends having placed her feet on the minister and king grown too high. But, through feminine nature, unable to poise her weight, she quits one of the two. (*Or*—when the king and minister are very powerful, *Sri* attends supporting their feet. But unable to bear the weight through feminine nature, she lets go one of the two).

CHARCHA

1. अभियोग etc.—चन्द्रगुप्तस्य is related to अभियोग। "सापेक्षत्वेऽपि गमकत्वात् समासः"।

2. आहो स्वित्—आहो introduces an alternative, cf.—"आहो निवत्स्यति समं हरिणाङ्गनासु"—Sak. Act I. स्वित implies a question, "आहोस्वित प्रसवो ममापचरितैर्विष्टम्भितो वीरुधाम"—Sak. Act V.

3. स्वकार्य्यधुराम्—स्वस्य कार्य्यम्। तस्य धूः। The समासान्त is by "ऋक्पूरब्धूःपथामानक्षे"।

4. स्वायत्तसिद्धिषु etc.—See "इह खलु अर्थशास्त्रकाराः etc." Act III, Para 23.

5. दुरात्मा—आत्मन् here is बुद्धि। "आत्मा यत्नो धृतिर्बुद्धिः स्वभावो ब्रह्म वर्ष्म च" इत्यमरः। दुष्टो मन्दः आत्मा अस्य of weak intellect मन्दबुद्धिः।

6 चक्षुर्विकलः—विगता कला अस्य विकलः mutilated. चक्षुर्भ्यां विकलः।

7. अप्रत्यक्ष etc.—लोकानां व्यवहारः। प्रत्यक्ष seen (See तत प्रत्यक्षीकुर्वता चाणक्यहतकेन etc. Act II), अप्रत्यक्षः लोकव्यवहारः अस्य। *N. B.*—The verse following speaks of an उभयायत्तसिद्ध king and shows that उभयायत्तसिद्धिता does not last long, but soon changes into स्वायत्तसिद्धिता or सचिवायत्तसिद्धिता।

8. अन्वयः॥ श्रीः अत्युच्छ्रिते मन्त्रिणि पार्थिवे च पादौ विष्टभ्य उपतिष्ठते। स्त्रीस्वभावात् भरस्य असहा सा तयोर्द्वयोः एकतरं जहाति। व्याख्या—उभयायत्त-सिद्धेर्भूपस्य 'श्रीः' राजलक्ष्मीः 'अत्युच्छ्रिते' अत्युन्नते 'मन्त्रिणि' अमात्ये 'पार्थिवे च' भूपतावपि 'पादौ विष्टभ्य' व्यवस्थाप्य मन्त्रिणि एकं चरणम् अपरञ्च राजनि निधाय इत्यर्थः 'उपतिष्ठते' तयोः समीपस्था भवति। तुल्योच्छ्राये मन्त्रिणि भूपतौ च पादौ निधाय सा समोच्छ्राययोः वंशदण्डयोः काचिन्नर्त्तकीव सुखं तिष्ठति। किन्तु चिरं तादृशावस्थानं स्त्रीणां न सुकरं, तत् 'स्त्रीस्वभावात्' नारीप्रकृत्या स्त्रीजनोचितदुर्बलतया इत्यर्थः 'भरस्य' स्वदेहभरस्य 'असहा' अक्षमा तथाविधयोश्चलयोरालम्बनयोः देहं व्यवस्थापयितुमसमर्था सती 'तयोर्द्वयोः' मन्त्रिपार्थिवयोः 'एकतरं' यं कमपि 'जहाति' त्यजति। एकं परित्यज्य अन्यस्मिन् सुस्थिरा भवति। तदा तु राज्ञः उभयायत्त सिद्धिता दूरीभवति; मन्त्रिणि त्यक्ते स्वायत्तसिद्धिता आत्मनि च व्यक्ते सचिवायत्त-सिद्धिता समायाति इति भावः। Or thus—अन्वयः॥ मन्त्रिणि पार्थिवे च अत्युच्छ्रिते (सति) श्रीः पादौ विष्टभ्य उपतिष्ठते इत्यादि प्राग्वत्। व्याख्या—'मन्त्रिणि पार्थिवे च अत्युच्छ्रिते' सति द्वाभ्यामाकृष्टा झटिति वशगा भूत्वा 'श्रीः' राजलक्ष्मीः अनुरक्तेव कामिनी 'पादौ' उभयोश्चरणौ 'विष्टभ्य' धारयित्वा अङ्के निधाय इत्यर्थः 'उपतिष्ठते' उपचरति। 'परन्तु स्त्रीस्वभावात् भरस्य' उभयोः पादभारस्य 'असहा' अङ्के वहने असमर्था सती इत्यादि प्राग्वत्।

9. अत्युच्छ्रिते—अति + उद् + श्रि + क्त कर्त्तरि अत्युच्छ्रित high, etc. Qual. both and मन्त्रिणि, पार्थिवे। The reference is to physical height and also to the height of power. *Dhundhi* thinks here of the game of stilts in which the actor moves with his feet on two poles. The higher the poles the greater is the difficulty in preserving balance. श्री is here being carried on the shoulders of two men—the king and the minister—with a foot on the shoulder of each.

10. मन्त्रिणि पार्थिवे—अधिकरणे ७मी (1st Expl.); भावे ७मी (2nd Expl.).

11. विष्टभ्य—वि + स्तम्भ + ल्यप्। "स्तम्भेः" इति षत्वम्, having placed, having supported.

12. पादौ—She places one पाद on earth in the 2nd explanation she holds the पादौ of each. Kalidasa speaks of श्री, thus

holding the पाद of विष्णु—cf. "श्रियः पद्मनिषण्णायाः क्षौमान्तरितमेखले। अङ्के निक्षिपतश्चरणमास्तीर्णकरपल्लवे ॥"

13. भरस्य—भर weight. Her own weight in the first case, and the weight of the feet of the two in the second.

14. जहाति—See quits. हा त्यागे। What happens thereafter? In the 1st expl., it is easier to balance after withdrawing the foot from one person and placing both the feet on the shoulder of the other person. But the dancer finds greater difficulty in moving about on a single pole. Hence the resemblance with the dancer to which *Dhundhi* refers does not hold. Lakshmi carried on the shoulders of the king and the minister points to an उभयायत्तसिद्धि prince etc. See व्याख्या and also remark under Sl. 14.

22. अपि च—

नृपोऽपकृष्टः सचिवात् तदर्पणः स्तनंधयोऽत्यन्तशिशुः स्तनादिव
अदृष्टलोकव्यवहारमन्दधीर्मुहूर्तमप्युत्सहते न वर्त्तितुम् ॥ १४ ॥

Moreover—Like a very young suckling weaned from the breasts, the king, withdrawn from the minister after having entrusted all to him, with judgment dull because the ways of the world are not seen, cannot survive even for a moment.

अन्वयः ॥ सचिवादपकृष्टः तदर्पणः (अतएव) अदृष्टलोकव्यवहारमन्दधीः नृपः स्तनादपकृष्टः अत्यन्तशिशुः स्तनन्धय इव मुहूर्त्तमपि वर्त्तितुं न उत्सहते।
व्याख्या—'सचिवात्' अमात्यात् 'अपकृष्टः' अपसारितः 'तस्मिन्' सचिवे 'अर्पणं' न्यासः सर्वकर्त्तव्यसन्न्यासः यस्य तादृशः अतएव 'अदृष्टः' अविदितः 'लोकस्य' संसारस्य 'व्यवहारः' आचारः यस्य तादृशः तेन च हेतुना 'मन्दधीः' मूढमतिः 'नृपः' राजा 'स्तनात्' मातृस्तनात् अपकृष्टः 'अत्यन्तशिशुः' अतिबालः 'स्तनन्धयः' स्तन्यपायी अर्भकः 'इव मुहूर्त्तमपि' क्षणमपि 'वर्त्तितुं' स्थातुं 'न उत्सहते' न शक्नोति। कुतः पुनस्तेन विपत्प्रतीकारः, तत् सचिवायत्तसिद्धिं चन्द्रगुप्तस्य प्राप्तमेव समुच्छेदमवेहि।

CHARCHA

1. तदर्पण:—ऋ + णिच + ल्युट्भावे अर्पणम् entrusting. तद् refers to सचिव। Now see व्याख्या।

2. स्तनन्धय:—स्तनं धयति पिबति इति स्तन + धे (पाने) + खश् कर्त्तरि। खिश्चान् मुमागम:।

3. अदृष्ट etc.—See अप्रत्यक्षलोकव्यवहार: above. Having no experience of state management he is मन्दधी:।

4. *Remark*—In this speech, Rakshasa shows the helplessnes of Chandragupta. Loss of minister is of no consequence to a स्वायत्तसिद्धि king. Such a king, in the present circumstances, will adopt measures which may hinder or even stop our progress. The case of a उभयायत्तसिद्धि prince presents different points of view. So long as he remains उभयायत्तसिद्धि he has nothing to fear ; *Sri* will continue to serve him as a slave (विष्टभ्य पादावुपतिष्ठते श्री:—Sl. 12); but *Sri* might any moment leave the minister (एकतरं जहाति—Sl. 13) and render the king a स्वायत्तसिद्धि one which again makes no difference to him whether his minister still continues to serve him or leaves him altogether. If however, *Sri* leaves the king himself (एकतरं जहाति—Sl. 13), he forthwith becomes a सचिवायत्त prince as Chandragupta had been so long. It now becomes a question of life and death to him whether or not he loses the services of such a minister. Loss of minister is then fatal to him (सुदृत्तमप्युत्सहते न वर्त्तितुम्—Sl 14). Hence I say प्रतिष्ठस्व विजयाय।

23. मलय—(आत्मगतम्) दिष्ट्या न सचिवायत्ततन्त्रोऽस्मि। (प्रकाशम्) यद्यप्येवं तथापि बहुषु अभियोगकारणेषु सत्सु सचिवव्यसनिनम् अभियुञ्जानस्य प्रत्युमभियोक्तु: ऐकान्तिकी ह्यर्थसिद्धि: भवति।

Malaya—(*To himself*) Luckily I am not one with affairs

entrusted to the minister. (*Aloud*) Although this is so, still lasting success in the undertaking results unto the invader that attacks the enemy when visited by the loss of minister only if several other reasons for an offensive are present.

राक्षसः—ऐकान्तिकीमेव कार्य्यसिद्धिमवगन्तुमर्हति कुमारः ।

कुतः—

त्वय्युत्कृष्टबलेऽभियोक्तरि नृपे नन्दानुरक्ते पुरे
चाणक्ये चलिताधिकारविमुखे मौर्य्ये नवे राजनि ।
स्वाधीने मयि—(इत्यर्द्धोक्ते लज्जां नाटयन्)—
मार्गमात्रकथनव्यापारयोगोद्यमे
त्वद्वाञ्छान्तरितानि सम्प्रति विभो तिष्ठन्ति साध्यानि नः ॥२५

Rakshasa—It behoves the prince to consider the success in the undertaking as indeed lasting. (Do you ask) whence? The invader being yourself, a king with a splendid army; the city being devoted to Nanda; Chanakya being adverse because turned out of office; Maurya being a new king; I being at your command—(*Acting modesty when half-uttered*)—with effort consisting merely in the application of energy in showing the way, our objects now stand, O puissant prince, screened by wish (unexpressed).

CHARCHA

1. सचिवायत्त etc.—आ + यत + क्त कर्मणि आयत्त confined. तन्त्र management of affairs, cf.—"कुसचिवदृष्टराज्यतन्त्रः" Act III, Sl. 12. सचिवे आयत्तम् confined to minister, सुप् सुपा । तादृशं तन्त्रमस्य ।

2. यद्यप्येवम् etc.—'यद्यपि' एतत 'एवम्' ईदृशं सचिवायत्तसिद्धेः सचिवव्यसनस्य दुःसहत्वेऽपि 'सचिवेन व्यसनिनम्' अमात्येन वियुक्तं 'शत्रुम् अभियुञ्जानस्य' विग्रह्णतः योधयत इत्यर्थः 'अभियोक्तुः' कृताभियोगस्य विजिगीषोः बहुषु अभियोगकारणेषु' आक्रमणहेतुषु 'सत्सु' न हि केवले सचिवव्यसने 'ऐकान्तिकी' नित्या

अनपायिनी 'कार्य्यसिद्धिर्भवति' सफलता जायते। अतोऽहम् अपरमपि अभियोगकारणं पृच्छामि।

3. सचिवव्यसनिनम्—सचिवस्य व्यसनम् loss of ministers. तत् अस्ति अस्य इति सचिवव्यसन + इनि मत्वर्थे etc.; also see व्याख्या। *Dhundhi* reads व्यसनम् and explains—'व्यसनमभियुञ्जानस्य' अनुसन्दधानस्य व्यसनमन्विष्य 'शत्रुमभियोक्तुः' अभिषेणयतः इत्यर्थः।

4. ऐकान्तिकी—एकः अन्तः स्वरूपम्: एकान्तः। तत्र भवा इति इति ठञ्, अध्यात्मादि। ऐकान्तिक (lasting) and आत्यन्तिक (thorough) often go together. For the latter, cf.—"आत्यन्तिकश्रेयसे" Act II, Sl. 15.

5. ऐकान्तिकीमेव etc.—Here Rakshasa points out the existence of several other very cogent reasons for an immediate march with an assurance of victory.

6. अन्वयः॥ हे विभो, सम्प्रति उत्कृष्टबले नृपे त्वयि अभियोक्तरि, पुरे नन्दानुरक्ते, चाणक्ये चलिताधिकारविमुखे, राजनि मौर्य्ये नवे, मार्गमात्रकथनव्यापारयोगोद्यमे मयि स्वाधीने, नः साध्यानि त्वद्वाञ्छान्तरितानि तिष्ठन्ति। व्याख्या—हे 'विभो' निग्रहानुग्रहक्षम कुमार 'सम्प्रति' अधुना 'उत्कृष्ट' प्रशस्तं समग्रञ्च 'बलं' सैन्यं यस्य तथाविधे 'नृपे' राजनि 'त्वयि अभियोक्तरि' प्रतिपक्षे सति, 'पुरे' कुसुमपुरे "नन्दानुरक्ते नन्दभक्ते" अतएव चन्द्रगुप्तविद्वेषिणि सति 'चाणक्ये' शक्ते अमात्ये 'चलितः' भ्रष्टः 'अधिकारः' नियोगः अमात्यपदं यस्य तथाविधे अतएव 'विमुखे' प्रतीकारपराङ्मुखे सति 'राजनि' नृपे 'मौर्य्ये' वृषले चन्द्रगुप्ते 'नवे' अचिरारूढ़े अतएव प्रतीकारानभिज्ञे सति 'मार्गमात्रस्य कुसुमपुरवर्त्मनः एव 'कथने' प्रदर्शने यो 'व्यापारयोगः' प्रयत्नघटना स एव 'उद्यमो' व्यवसायो यस्य तादृशे ततोऽधिकं किञ्चिदप्यकर्वति 'मयि स्वाधीने' तवैव निजायत्ते सति 'नः' अस्माकं 'साध्यानि' कर्त्तव्यानि रिपुदमनभवदभिषेचनादीनि 'तव' या 'वाञ्छा' अभिलाषः तया 'अन्तरितानि' व्यवहितानि 'तिष्ठन्ति' वर्त्तन्ते। कथय आत्मनो वाञ्छां सर्वं सम्पत्स्यते एव इत्यर्थः।

7. त्वय्युत्कृष्ट etc—Reasons for invasions are of two kinds—(i) Own growth. (ii) Enemy's loss. Cf.—"स्वशक्त्युपचये केचित् परस्य व्यसनेऽपरे। यानमाहुरुदासीनं त्वामुत्थापयति द्वयम्॥"—Magha II. The verse notes both these. Own growth includes त्वय्युत्कृष्टबले and स्वाधीने मयि। Among enemy' losses are चाणक्ये विमुखे and मौर्य्ये

मवे राजनि। मन्दानुरक्तं पुरे is of a double character – it is a loss to Chandragupta and gain to Malayaketu.

8. चलित etc. – चलित: अधिकार: अस्य। अतएव विमुख: etc. Telang also suggests चलित: अधिकार:, कर्मधा—। तेन विमुख:।

9. स्वाधीने मयि—अधिगत: इन: प्रभुरनेन अधीन: a dependant. स्वस्य तवैव अधीन: स्वाधीन: etc. Or स्वस्मिन् त्वयि अधि इति स्व + अधि + ख = स्वाधीन: under you ; "अध्युत्तरपदात् ख:" इति नित्य: ख:। You can count upon my help which is a great asset to you. This is self-laudation of which Rakshasa was incapable. But the order in which the words are uttered for the sake of the metre is liable to suggest this construction. Rakshasa perceives this and is ashamed. So, acting shame—लज्जां नाटयन्—he hastens to add मार्गेमात्र etc., which completely alters the sense (See next).

10. मार्गे etc. – वि + आ + पृ + घञ् भावे व्यापार effort, energy. तस्य योग: व्यापारयोग: application of energy. Now see व्याख्या। Rakshasa was a redoubtable warrior ; cf. – "राक्षस: स्वस्त्रे etc." Act III, Para 33. His स्वाधीने मयि might suggest that he would fight his best and is here referring to the feats of heroism he was going to perform in the coming struggle. The epithet मार्गे etc., however shows the nature of the service he wants to render, not in the exalted capacity of a hero, but in the humbler vocation of a reliable guide. We cannot however desist here from noticing that the verse, while enumerating a host of advantages, omits to mention the most important one for the expedition, nemely, the appointment of a capable leader. Rakshasa's own capacity as such is undoubted ; cf – "यदैषा मेघनीला चरति गजघटा राक्षसस्तव यायात्" etc. Act II, Sl. 14. The fact is, Rakshasa himself was to be the leader ; cf. – "प्रस्थातव्यं पुरस्तात् खशमगधगणैर्मामनु व्यूह्यसैन्यै:", Act V, Sl. 11, where मामनु openly mentions Rakshasa as the leader. As a guide too his place would be just there in front.

11. त्वद्वाञ्छा etc. – अन्तर is अन्तर्धि screen. अन्तरं सञ्जातमेषाम् इति

अन्तर + इतच् अन्तरितानि। Now see व्याख्या। The meaning is—our objects are as good as accomplished. They are not actually seen accomplished yet, simply because, you are not expressing the wish to see them accomplished. It is your wish *unexpressed* that is screening the objects.

12. साध्यानि—सिध + णिच् + यत् कर्मणि ; or साध + ण्यत् कर्मणि साध्य that what is to be accomplished, *i. e.*, the aim or object of an undertaking. Here it is of course चन्द्रगुप्तस्य अवरोपणं मलयकेतोरारोपणञ्च।

24. मलय – यद्येवमभियोगकालमार्य्यः पश्यति ततः किमास्यते ? पश्य—

उत्तुङ्गास्तुङ्गकूलं स्रुतमदसलिलाः प्रस्यन्दिसलिलं
श्यामाः श्यामोपकण्ठद्रुममलिमुखराः कल्लोलमुखरम् ।
स्रोतःखातावसीदत्तटमुरुदशनैरुत्सादिततटाः
शोणं सिन्दूरशोणा मम गजपतयः पास्यन्ति शतशः ॥ १६ ॥

Malayaketu—If Noble Sir thinks this to be such a (precious) time for attack, then why should we be sitting down (here)? Behold—My lordly tuskers, tall in stature, running the fluid of ichor, dark, humming with black-bees, demolishing the bank with their huge tusks, and crimson with vermillion, will by hundreds. drink up the *Sona* with high banks, with a rushing current, with green trees in the neighbourhood, with a roar of billows, and with the banks subsiding because undermined by the current.

CHARCHA

1. एवम्—Such, *i. e.*, so favourable.
2. आस्यते – Nom., अस्माभिः। We are led by you. If you think

we should go, then forthwith we go at the enemy. Telang omits पश्य after this.

3. अन्वयः ॥ पश्य मम उत्तुङ्गाः स्रुतमदसलिलाः अलिमुखराः उरुदशनैरुत्सादिततटाः श्यामाः सिन्दूरशोणाः गजपतयः तुङ्गकूलं प्रस्यन्दिसलिलं कल्लोलमुखरं स्रोतःखातावसीदत्तटं श्यामोपकण्ठद्रुमं शोणं शतशः पास्यन्ति। व्याख्या—'पश्य' आश्चर्यम्। [पश्य इति आश्चर्ये अव्ययम्, दृशिधातोर्लोट् वा] 'मम उत्तुङ्गाः' महोच्छ्रायाः महाप्रमाणा इत्यर्थः स्रुतं' प्रवाहितं 'मदसलिलं' दानवारि येषां तादृशाः अतएव 'अलिभिः' मदलुब्धैः भ्रमरैः 'मुखराः' गुञ्जन्तः 'उरुभिः' बृहद्भिः 'दशनैः' दन्तैः उत्सादितं' पाटितं-'तटं' कूलं यैः तथाविधाः 'श्यामाः' प्रकृत्या नीलाः किन्तु 'सिन्दूरैः' अङ्गरागार्थप्रयुक्तैः 'शोणाः' आलोहिताः; 'गजपतयः' करीन्द्राः तुङ्गम्' उन्नतं 'कूलं' तीरं यस्य तादृशं 'प्रस्यन्दि' प्रवहत् 'सलिलं' स्रोतो यस्य तथाविधं 'कल्लोलैः' वीचिभिः 'मुखरं' गर्जन्तं 'स्रोतसा' प्रवाहेन 'खातं' विशीर्णम् अतएव 'अवसीदत्' 'तटं' कूलं' यस्य तथाविधं 'श्यामाः' नीलाः 'उपकण्ठे' प्रान्ते स्थिताः 'द्रुमा' वृक्षाः यस्य तथाविधं स्वयं पुनः 'शोणं' शोणाख्यं नदं 'शतशः' शतेन शतेन 'पास्यन्ति'। ततो निःशेषपीते जले वयं सुखेन तीर्णाः परपारे कुसुमपुरं प्राप्स्याम इति भावः। सुवदना वृत्तम्। तल्लक्षणं "ज्ञेया सप्ताश्वषड्भिर्मरभनययुता भ्लौगः सुवदना" इति।

4. उत्तुङ्गाः etc.—तुङ्ग is उन्नत। उच्छ्रितास्तुङ्गेभ्यः, प्रादि तत्—। Qual. गजपतयः। The corresponding epithet तुङ्गकूलं (See व्याख्या) attaches a similar character to *Sona*, the river. This correspondence runs through the whole verse, It is not clear what purpose is served by drawing attention to the resemblance. We shall hazard a guess. Malayaketu would be marching from north to south towards Kusumapura, and will have to negotiate the river Sona before reaching the city. Do you think, says Malayaketu, the river will be an insuperable barrier to my march ? You are mistaken. My elephants are a match to the river. They possess all the characterisics that attach to the river. If the river is तुङ्गकूल my elephants are उत्तुङ्ग etc.

5. स्रुतमद etc.—स्रुत in the past shows that the flow is already established, so both the elephants and the river are pouring, hence the resemblance (शोणं प्रस्यन्दिसलिलम्)।

5. श्यामाः etc.—उपगतः कण्ठम् उपकण्ठः neighbourhood. तत्र द्रुमाः,

सुप् सुपा । श्यामा: उपकण्ठद्रुमा: । The foliage makes the banks dark.

7. अलि etc.—The black-bees are attracted by the fragrance of the ichor. Cf. "गण्डोड्डीनालिमालामुखरितककुभस्ताण्डवे शूलपाणेर्वैनाय-क्यश्चिरं वो वदनविधुतय: पान्तु चीत्कारवत्य:" । Telang reads अतिमुखरा: very noisy. This is owing to the shrill cry of the elephants.

8. स्रोत:खात etc —The Sona rends its banks undermining them with the force of its currents. The elephants too will rend the bank butting at it with their tusks. Hence the resemblance. उत्सादित in उत्सादिततटा: has a past tense, but the event is a future one—भविष्यदपेक्षया निर्देश: ।

9. शोणम् etc —The river is *Sona* (red), but it ill deserves the title, not being at all red ; whereas my elephants are literally *Sona* (red) with the vermillion paint applied to them. In this respect my elephants excel the river.

10. पास्यन्ति—This is a hyperbole. It is indeed a habit with elephants to suck water from every piece of water they cross. Hence Malayaketu exaggerates—I have such a vast army of elephants, and owing to their strength, stature etc. each of them will suck such a volume of water at a time, that the river will dry up ? What he means is that the river will be easily forded by means of a bridge formed of his elephants. Cf.—"स तीर्त्वा कपिशां सैन्यैर्बद्धद्विरदसेतुभि:" ।

25. अपि च—

गम्भीरगर्जितरवा: स्वमदाम्बुमिश्र-
मासारवर्षमिव शीकरमुद्गिरन्त्य: ।
विन्ध्यं विकीर्णसलिला इव मेघमाला
रोत्स्यन्ति वारणघटा नगरं मदीया: ॥ १७ ॥

(इति भागुरायणेन सह निष्क्रान्तो मलयकेतु:) ।

Moreover—My array of elephants, the note of whose roar is deep, will invest the city, emitting, like a torrential downpour, sprays mixed with their ichoral fluid, as a row of clouds, that is pouring and whose cry is its deep roar, does the Vindhya. (*Exit Malayaketu with Bhagurayana*).

अन्वयः ॥ गम्भीरगर्ज्जितरवाः स्वमदाम्बुमिश्रं शीकरम् आसारवर्षमिव उद्गिरन्त्यः मदीया वारणघटाः विकीर्णसलिला मेघमाला विन्ध्यमिव नगरं रोत्स्यन्ति । व्याख्या—शोणं पीत्वा तीरोत्तीर्णाः सत्यः 'गम्भीरः' मन्द्रः 'गर्जितरवः' बृंहितध्वनिः यासां ताः अपि च 'स्वैः' स्वकीयैः 'मदाम्बुभिः' दानजलैः 'मिश्रं' सम्भिन्नं 'शीकरं' जलकणराशिम् 'आसारवर्षमिव' धारासम्पातमिव 'उद्गिरन्त्यः वमन्त्यः [करिस्वभाव एष यज्जलं पीत्वा ते शीकरमुद्गिरन्ति] 'मदीयाः' मम इमा 'वारणघटाः' गजराजयः 'विकीर्णं' विकीर्यमाणं क्षिप्यमाणं 'सलिलं' जलं याभिः तादृश्यः 'मेघमालाः' जलदजालाः 'विन्ध्यमिव' तदाख्यं पर्वतमिव 'नगरं' पुरं कुसुमपुरमित्यर्थः 'रोत्स्यन्ति' निरोधेन योजयिष्यन्ति ।

CHARCHA

1. अपि च—This implies समुच्चय of पास्यन्ति in Sl. 16 with रोत्स्यन्ति here. पश्य पास्यन्ति रोत्स्यन्ति च implies immediate execution, *i. e.*, Malayaketu wants to start forthwith on the expedition.

2. गम्भीर etc.—Qual. वारणघटाः as in व्याख्या । This may be applied to मेघमालाः also. Thus—गम्भीरगर्जितं मन्द्रध्वनिः । स एव रवो यासाम् whose cry is the deep rumble ; qual. मेघमालाः ।

3. स्वमद etc.—Qual. शीकरम्. see व्याख्या । The मद has come out in torrents (स्रुतमदसलिलाः, Sl. 16). This gets mixed with the spray (शीकर) । . See शीकर below.

4. आसारवर्षम्—आसार is torrential rain. आसारस्य वर्षम् shower of torrential rain.

5. शीकरम्—शीकर is spray. (See "सुरनदीशीकरासार" etc., Act III, Sl. 1.) But spray cannot compare with a torrential downpour (आसारवर्ष) ; hence the epithet स्वमदाम्बुमिश्रम् is added. It is a habit with elephants to squirt out sprays after drinking water. Hence शीकरमुद्गिरन्त्यः naturally follows शोणं पास्यन्ति of Sl. 16.

6. विकीर्ण etc.—वि + कॄ + क्त कर्मणि विकीर्ण scattered, poured. The क्त in the past is better replaced by शतृ in the present to keep up correspondence with उद्गिरन्त: ।

7. रोत्स्यन्ति—रुध + लृट स्यन्ति । The investment of the city follows, as a matter of course, the fording of the river. Telang reads रुन्धन्तु । But समुच्चय is better applied to actions of the same character. पास्यन्ति of Sl. 16, implies mere fururity, while रुन्धन्तु carries a विधि with it. अपि च suits पास्यन्ति and रोत्स्यन्ति better than पास्यन्ति and रुन्धन्तु ।

8. वारणघटा:—See द्विपघटा:, Act II, Sl. 13.

26. राक्षसः—कः कोऽत्र भोः ?

Rakshasa—Who is here, Ho ! who ?

(प्रविश्य) पुरुषः—आणवेदु अमच्चो [आज्ञापयतु अमात्यः] ।

Attendant Entering—Let Minister command.

राक्षसः—प्रियंवदक, सांवत्सरिकाणां द्वारि कस्तिष्ठति ?

Rakshasa—Priyamvadaka which of the astrologers is at the gate ?

पुरुषः—खवणओ—[क्षपणकः—]

Attendant—The mendicant—

राक्षसः—(आत्मगतम्—अनिमित्तं सूचयित्वा) कथं प्रथममेव क्षपणकः ।

Rakshasa—(*Acting the presentation of a bad omen—to himself*)—What ! a mendicant at the very start.

पुरुषः—जीवसिद्धिः [जीवसिद्धिः] ।

Attendant—Jivasidhi.

राक्षसः—(प्रकाशम्) अबीभत्सदर्शनं कृत्वा प्रवेशय ।

Rakshasa—(*Aloud*) Let him in, making him rid of his loathsome sight (attire ?)

पुरुषः—जं अमच्चो आणवेदि [यत् अमात्य आज्ञापयति] (इति निष्क्रान्तः)।

Attendant—As Minister commands (*Exit*).

(प्रविश्य) क्षपणकः—

सासणमलिहन्ताणं पडिवज्जह मोहवाहिवेज्जाणं ।
ये मुत्तमात्तकडुअं पच्छा पत्थं उपदिसन्ति ॥ १८ ॥
[शासनमर्हतां प्रतिपद्यध्वं मोहव्याधिवैद्यानाम् ।
ये मुहूर्तमात्रकटुकं पश्चात् पथ्यमुपदिशन्ति ॥]

(उपसृत्य) धम्मसिद्धी होदु सावगाणम् [धर्मसिद्धिर्भवतु श्रावकाणाम्]।

(*Entering*) *Mendicant*—Adopt the tenets of the *Arhats*, the healers of the ills of delusion, who advise what is bitter for the moment but wholesome in the end, (*Advancing*) May attainment of piety come unto the believer.

CHARCHA

1. सांवत्सरिकाणाम्—See "सांवत्सरिकादेशात" Act II Para 23.

2. क्षपणकः—See राजापथ्याकारी क्षपणकः, Act I. The speech is incomplete, Rakshasa interrupting, though mentally (क्षपणकः)। The servant wants to say—क्षपणको जीवसिद्धिः।

3. अनिमित्तम्—निमित्त cause हेतु good omen. न निमित्तम्, विरोधार्थे नञ्; bad omen.

4. कथं प्रथममेव etc.—प्रथम does not refer to day-break; but the *outset* of the expedition. No sooner he thinks of marching out, than out comes a mendicant presaging disaster. Mendicants are deemed inauspicious at start etc., cf.—"कथं क्षपणक आगच्छति। यावदस्य अपशकुनभूतं दर्शनं मम" Act V.

5. अन्वय: ॥ मोहव्याधिवैद्यानाम् अर्हतां शासनं प्रतिपद्यध्वम् ये मुहूर्त्तमात्र-कटुकं पश्चात् पथ्यम् उपदिशन्ति। व्याख्या—'मोहरूपस्य' अज्ञानमयस्य 'व्याधेः' रोगस्य ये 'वैद्याः' चिकित्सकाः तेषाम् 'अर्हतां' जैनसन्न्यासिनां 'शासनम्' उपदेशं 'प्रतिपद्यध्वं' गृह्णीत। के ते इत्याह 'ये' अर्हन्तः 'मुहूर्त्तमात्र' क्षणमात्रं ग्रहणकाले एव 'कटुकं' तिक्तं विरसमित्यर्थः 'पश्चात्' परिणामे 'पथ्यं' हितम् 'उपदिशन्ति' शासति। मया वक्ष्यमाणम् आपाततो विरसमपि हितायैव तु भविष्यति इति भावः।

6. अर्हताम्—अर्ह+शतृ कर्त्तरि अर्हन् deserving पूज्य। Thence it is used as a name of Jina. "अर्हन्पूज्ये जिनेऽपि च" इति विश्वः। Here by transference of epithets it is used for a followers of Jina, a क्षपणक। Hence the plural. It is also used for बुद्ध। "अर्हस्तु क्षपणे बुद्धे पुंसि मान्येऽन्यलिङ्गकः" इति मेदिनी।

7. मुहूर्त्त etc.—मुहूर्त्तं मात्रा अस्य मुहूर्त्तमात्रम्। मुहूर्त्तमात्रं कटुकम्, bitter for the time being, रतत्—। *Dhundhi* explains why bitter "केशोल्लुञ्चनतप्तशिलाधिरोहणादितीक्ष्णतपसा मोक्षः इति आर्हतानां मतम्"।

8. श्रावकाणाम्—शृण्वन्ति इति श्रु + ण्वुल कर्त्तरि श्रावकाः patient listeners, *i. e.*, believers. तेषाम्। This is applied to Rakshasa by courtesy though Rakshasa is not a Jaina. गौरवे बहुवचनम्।

27. राक्षसः—भदन्त, निरूप्यतां तावत् अस्माकं प्रस्थान-दिवसः।

Rakshasa—Mendicant, let a day be found for our march.

क्षपणकः—(नाट्येन चिन्तयित्वा) सावगा, निरूविदा मए आमज्झण्णादो निवुत्तसत्तमकलणा शोभणा तिहि सम्पुण्ण-चन्दा पुण्णमासी। तुह्माणं उत्तराए दिसाए दक्खिणां दिसं पत्थिदाणं अदस्सिण नक्खत्ते। अवि अ—

अत्थाहिमुहे सूरे उदिए संपुण्णमण्डले चन्दे।
गमणं बुधस्स लग्गे उदिदत्थमिदे अ केदुम्मि॥

श्रावक, निरूपिता मया आमध्याह्नात् निवृत्तसप्तमकरणा

शोभना तिथिः सम्पूर्णचन्द्रा पौर्णमासी। युष्माकम् उत्तरस्या दिशो दक्षिणां दिशं प्रस्थितानाञ्च दक्षिणं नक्षत्रम्। अपि च—

अस्ताभिमुखे सूरे उदिते सम्पूर्णमण्डले चन्द्रे।
गमनं बुधस्य लग्ने उदितास्तमिते च केतौ॥ १८॥]

Mendicant—(*Acting reflection*) Well, believer, the full-moon day (तिथि) with the moon complete, which is auspicious from mid-day with the seventh *Karana* over, is selected by me. The mansion (नक्षत्र) too is favourable to you proceeding from north to south. Moreover—The start is to be when the constellation presided over by Budha is rising, the sun about to set, the moon has come up with the whole of her orb, and the Ketu has appeared and disappeared.

CHARCHA

1. भदन्त—*Dhundhi* says this is a designation of astrologers. But Bhattoji has "भदन्तः प्रव्रजितः"—भदन्त is a mendicant (भन्द कल्याणे + झच् कर्त्तरि औणादिक)। *Dhundhi* may be supported from the consideration that when an astrologer predicts disaster, the individual that suffer by it, is, as it were, bit by the astrologer, not with his real teeth, but with the stars as teeth. It is the stars that really bit him, not the teeth of the sooth-sayer. Hence भानि नक्षत्राणि दन्ताः अस्य भदन्तः one with the stars for his teeth, *i. e.*, an astrologer. "भं नक्षत्रे गभस्तौ स्त्री पुंसि स्यात् भृगुनन्दने" इति मेदिनी।

2. श्रावक, निरूपिता etc.—पूर्णो मासः पूर्णमासः। तस्य इयं पौर्णमासी the full-moon day. Half of a lunar day is called a *Karana*. "तिथ्यर्द्धं करणं स्मृतम्"। These are eleven in all of which the first seven are called चर or चल moveable. They are वव, वालव, कौलव, तैतिलः गर, वणिज्, विष्टिभद्रा। The seventh करण *i. e.*, विष्टिभद्रा is also called विष्टि or भद्रा। हे 'श्रावक मया आ मध्याह्नात्' दिनमध्यात् आरभ्य 'निवृत्त' व्यतीतं सप्तमं करणं' विष्टिभद्राख्यं करणं यस्यां तादृशी अतएव 'शोभना' शुभकरी 'सम्पूर्ण-

चन्द्रा, ग्रहणयोगवर्जिता 'पौर्णमासी' तिथिः भवतां प्रस्थानार्थं निरूपिता' प्रशस्तत्वेन अवधारिता। विष्टिभद्रा is inauspicious, hence it is to be avoided. "विष्टिं सर्वत्र वर्जयेत्"। Also the first half of पूर्णिमा is विष्टि—"पूर्वार्द्धं पूर्णशीतगौ"। This half, on this particular day selected by Jivasiddhi, ends at noon. Thereafter the day is auspicious, not merely because विष्टि is past, but because it has a virtne of its own from the fact that विष्टि has ended with *moon*. "दिनार्द्धोत्तरं विष्टिपूर्वं च शस्तम्"। सम्पूर्णचन्द्रा perhaps intends to say that there is no fear of an eclipse which is always looked upon as boding evil. *Dhundhi* reads निवृत्तसर्वकल्याणा। Explain—आ मध्याह्नात् मध्याह्नपर्यन्तम् till mid-day; निवृत्तं सर्वकल्याणमस्याः from which all blessings have departed. This is because विष्टिभद्रा lasts up to noon, the पूर्णिमा having commenced at the previous mid-night.

3. उत्तरस्या दिशो etc.—अदक्षिणे in the Prakrita should be taken as अ दक्षिणे uncompounded, the अ standing for च in the Sanskrit. च दक्षिणं नक्षत्रम् = नक्षत्रञ्च दक्षिणम् with च misplaced, the misplacement of particles being very common with our poet. The moon was in the constellation मिथुन at the time (See गमनं बुधस्य लग्ने Sl. 19 below). This covers the mansions (नक्षत्र) मृग, आर्द्रा and three fourth of पुनर्वसु। If the poet is thinking of मृग then the नक्षत्र was indeed propitious. Cf.—"अश्विनी मैत्ररेवत्यौ मृगमूलं पुनर्वसुः। पुष्या हस्ता तथा ज्येष्ठा प्रयाणे चोत्तमाः स्मृताः॥ Thus far जीवसिद्धि has justified his choice of तिथि and नक्षत्र। He next speaks of the लग्न in verse 19. *Dhundhi* takes अदक्षिण compounded and expounds अदक्षिणं वामं प्रतिकूलञ्च। He also sees here a covert allusion to भद्रभट etc. and their plans, thus—"पल्यिदाण अदक्खिणं नक्खत्तं। इत्थं प्रस्थितानां नक्षत्रं न दक्षिणमिति योजना।......सर्वं भद्रभटप्रभृति दक्षिणं न भवति किन्तु प्रतिकूलं मलयकेतुर्निग्रहोन्मुखमित्यर्थः"। Unluckily we have a नञ् too many in the text for this interpretation—अदक्षिणम् has a नञ् already, and another is separated from नक्षत्रम्। This yields न दक्षिणं न क्षत्रम् which but emphasises the दक्षिणता of क्षत्र instead of denying it. We suspect the

text of Dhundhi's commentary here is corrupt, and the correct reading is "नचवच्च दचिणमिति योजना", the च in अदचिणम् being taken as च as in our rendering.

4. अन्वयः ॥ सूरे अस्ताभिमुखे सम्पूर्णमण्डले चन्द्रे उदिते केतौ च उदितास्तमिते बुधस्य लग्ने गमनम् । व्याख्या—'सूरे' सूर्य्ये 'अस्ताभिमुखे' अस्ताचलं गच्छति 'सम्पूर्णं' समग्रं मण्डलं' बिम्बं यस्य तथाविधे उपचितकले 'चन्द्रे उदिते' आविर्भूते 'केतौ च' राहुपुच्छे अपि 'उदितास्तमिते' दृष्टनष्टे आविर्भूयैव तिरोभूते सति 'बुधस्य' बुधग्रहाधिष्ठितस्य मिथुनराशेः 'लग्ने गमनं' यात्रा प्रशस्ता इत्यपि मया निरूपितमिति पूर्वेण सम्बन्धः। ढुण्ढिस्तु राहुकेत्वोरभेदं मत्वा एकस्मिन्नुदिते अपरः अस्तमेति इति केतोरेव उदयास्तमय उक्त इत्याह । Also see next.

5. अस्ताभिमुखे—The Prakrita word अत्थाहिमुहे may also be rendered अर्थाभिमुखे । *Dhundhi* thinks that too is intended here. Explain—अन्वयः—बुधस्य लग्ने केतौ उदितास्तमिते चन्द्रे सम्पूर्णमण्डले सूरे अर्थाभिमुखे गमनम् । व्याख्या—'बुधस्य' चाणक्यस्य यत् 'लग्न' सम्बन्धः [भावे क्तः] तस्मिन् सति 'केतौ' मलयकेतौ 'उदितास्तमिते' उत्थाय एव पतिते तेन च हेतुना 'चन्द्रे' चन्द्रगुप्ते 'सम्पूर्णमण्डले' राजमण्डलाधिरूढे सुप्रतिष्ठिते इत्यर्थः, 'सूरे' तेजसा सूर्यतुल्ये राचसे [यद्वा प्राकृतं सूरे इति शूरे इत्यनुवादम् । ततः 'शूरे' वीरे प्रख्यातपौरुषे राचसे । "सूरसूर्यार्यमादित्यद्वादशात्मदिवाकराः" इत्यमरः] 'अर्थः' मौर्यसाचिव्यमिति यावत् 'अभिमुखः' अयाचितोपस्थितः यस्य तादृशे सति 'गमनं' तमेव अर्थं प्रति गमनं कार्य्यं मौर्य्यसाचिव्यमङ्गीकार्य्यमिति गूढ़म ।

6. गमनम्—गमन march. He means the march is favourable just then. *Dhundhi* considers the moment *unfavourable*. He says—"धनुषि सप्तमकेन्द्र स्थितेन क्रूरेण अस्तमितेन सूर्येण युक्तं केतुना पापग्रहेण च युक्तं प्रयाणे अनिष्टम् । तथा चोक्तम्—"द्विमूर्त्तिराशावुदये प्रपन्ने क्रूरग्रहैर्युक्तनिरीक्षिते च। प्रयाति यद्यपावुधस्तदानीं निवर्त्तते शत्रुजनाभिभूतः ॥" It is an error to say here 'केतुना पापग्रहेण च युक्तम्'। There is no केतुयोग in our case, for a केतुयोग at the time of a full-moon causes an eclipse of the moon. जीवसिद्धि saw no eclipse, for then he would not have recommended this full-moon for the start, nor would he have said 'चन्द्रस्य बलेन गच्छन्" as he does below. बल of a ग्रस्तचन्द्र is out of the question. Without केतुयोग the condition "क्रूरग्रहैर्युक्तनिरीक्षिते च" is not satisfied, and the लग्न

becomes unexceptionable ; cf.—"कन्यायां मिथुने भवे त्वभिमतं प्राप्नोति लग्ने फलम्" ।

7. बुधस्य लग्ने—लग+क्त भावे लग्नम् contact, *i. e.*, the whole time for which the contact lasts. The contact is that of the signs of the Zodiac with the horizon. Now बुध is one of the planets and not a sign of the Zodiac. Hence बुधस्य लग्ने has to be explained as "during contact of that sign of the Zodiac which belongs to बुध, of which बुध is the अधिपति, or as is techni cally called which is क्षेत्र of बुध" । But both मिथुन and कन्या are बुध's क्षेत्र ; cf.—कुजशुक्रबुधेन्दुर्कसौम्यशुक्रावनीभुवाम् । जीवार्किभानुजेज्यानां क्षेत्राणि सुररादय: ॥" Of these, कन्या does not suit our case, because the full-moon in कन्या requires the sun to be in मीन, *i. e.*, the month is to be that of चैत्र । If we remember that करभक has just returned from Pataliputra after witnessing the कार्त्तिकपूर्णिमा festival there, and that the distance from Pataliputra to Malayaketu's capital, and back again, is a little over a hundred Yojanas ("योजनशतं समधिकम्", *ante*), then चैत्र will give too long a interval. On the other hand, if the क्षेत्र be taken as मिथुन, the sun is in वृश्चिक and the month is अग्रहायण, the interval then becomes one month only, which is quite reasonable.

8. उदितास्तमिते—उदितश्चासौ अस्तमितश्च । The meaning is केतु appears in the horizon, and immediately disappears—it just grazes the horizon. This supposes the केतु to be at the south point of the horizon and राहु to be at the north point. The former is उदितास्तमित and the latter अस्तमितोदित । केतु is the descending node of the orbit of the moon and राहु the ascending node. Dhundhi's identification of केतु with राहु will not be tolerated by astrologers. They treat the two as distinct, each with characteristic attributes of its own and जीवसिद्धि must not be supposed to have forgotton this fact while employed on an important scientific calculation like the present one.

28. राक्षसः—भदन्त, तिथिरेव न शुध्यति !

Rakshasa—Well, Mendicant, the very day is inauspicious (lit. not clean).

क्षपणकः—सावगा,

एक्कगुणा होहि तिहि चोउग्गुणे होहि नक्खत्ते ।
चउसट्ठिगुणे लग्गे एसे जोइसतन्तसिद्धन्ते ॥ २० ॥
लग्गे होइ सुलग्गे सोमम्मि गहम्मि जइ वि दुल्लग्गे ।
वहेसि दीहं सिद्धिं चन्दस्स बलेण गच्छन्ते ॥२१॥

[श्रावक—

एकगुणा भवति तिथिश्चतुर्गुणं भवति नक्षत्रम् ।
चतुःषष्टिगुणं लग्नमेष ज्योतिषतन्त्रसिद्धान्तः ॥ २० ॥
लग्नं भवति सुलग्नं सौम्ये ग्रहे यद्यपि दुर्लग्नम् ।
वहसि दीर्घां सिद्धिं चन्द्रस्य बलेन गच्छन् ॥ २१ ॥

Mendicant—Well, believer, the day (तिथि) is a single measure, four-fold is the mansion (नक्षत्र), the touch (लग्न) is sixty-four fold ; this is the conclusion of the science of Astrology. The rise of a sign, even if of an unlucky touch, becomes one of lucky touch when a planet of benign aspect is there. Marching on the strength of the moon you will attain lasting success.

CHARCHA

1. भदन्त &c.—For भदन्त See *ante*. There are defects in the day (तिथि) itself, so what is the good of discussing the eligibility of the नक्षत्र or the लग्न ? This he says because the 15th day the moon is inauspicious. Cf.—"चतुर्दश्यां पञ्चदश्यां गमनं नैव कारयेत्" । Rakshasa does not like the तिथि at all, and on that account does not like to accept जीवसिद्धि's selection.

2. एकगुणा etc.—The तिथि matters little. The नक्षत्र is four times as powerful as the तिथि। And I have shown that the नक्षत्र is in your favour. Any slight defect in the तिथि is of no moment against the four-fold strength of the नक्षत्र। Add to this that the लग्न, with an influence sixty-four times stronger than that of the तिथि, is also favourable. So away with apprehensions.

3. अन्वयः॥ लग्नं यद्यपि दुर्लग्नं सौम्ये ग्रहे सुलग्नं भवति। चन्द्रस्य बलेन गच्छन् दीर्घां सिद्धिं वहसि। व्याख्या—'लग्नं यद्यपि' यदि च 'दुर्लग्नं' दुरुदितं सौम्यग्रहयोगे निर्दोषं जायते। दुर्लग्नमपि शुध्यति मच्चिन्तितस्य सुलग्नस्यास्य का कथा? अत्र न केवलं शुभग्रहश्चन्द्रः अपि तु बलवानसौ परिपूर्णमण्डलः। तत् परिहर शङ्कां 'चन्द्रस्य बलेन गच्छन् दीर्घां' स्थिरां 'सिद्धिं' जयश्रियं 'वहसि' वक्ष्यसि लप्स्यसे। "चन्द्रगुप्तस्य बलेन भद्रभटादिना गच्छस्त्वं दीर्घां चिरमनपायिनीं चन्द्रगुप्तस्य साचिव्यपदसिद्धिं वहसि इति राक्षसं प्रति गूढाभिसन्धिवचनम्'—इति ढुण्ढिराजः।

29. राक्षसः—भदन्त अपरैः सांवत्सरिकैः सह संवाद्यताम्।

Rakshasa—Mendicant, seek agreement with other astrologers.

क्षपणकः—संवादेदु सावगो, अहं उण गमिस्सं [संवादयतु श्रावकः। अहं पुनर्गमिष्यामि]।

Mendicant—But let believer seek agreement, I will go.

राक्षसः—न खलु कुपितो भदन्तः।

Rakshasa—Surely Mendicant is not offended.

क्षपणकः—कुविदे न तुह्माणं भदन्ते [कुपितो न युष्माकं भदन्तः]।

Mendicant—It is not the Mendicant that is offended with you.

राक्षसः—कस्तर्हि?

Rakshasa—Who then?

क्षपणकः—भअवं कअन्तो । जेन अत्तणो पक्खं उज्झिअ परपक्खो पमणीकरीअदि [भगवान् कृतान्तः । येन आत्मनः पक्षमुज्झित्वा परपक्षः प्रमाणीक्रियते]। (इति निष्क्रान्तः क्षपणकः)।

Mendicant—Death the worshipful. Because other people are accepted as guide and own men avoided. (*Exit Mendicant*).

राक्षसः—प्रियंवदक, ज्ञायतां का वेला वर्त्तते इति ।

Rakshasa—Priyambadaka, see what time it is.

प्रियंवदकः—यं अमच्चो आणवेदि [यत् अमात्यः आज्ञापयति]। (इति निष्क्रम्य पुनः प्रविश्य च) अत्थाहिलासी भअवन् सूरो [अस्ताभिलाषी भगवान् सूरः]।

Priyamvadaka—As Minister commands. (*Going out and coming back*). Worshipful Sun desires setting.

राक्षसः—(उत्थाय विलोक्य च) अये अस्ताभिलाषी भगवान् भास्करः । सम्प्रति हि—

आविर्भुतानुरागाः क्षणमुदयगिरेरुज्जिहानस्य भानोः
पर्णच्छायैः पुरस्तादुपवनतरवो दूरमाश्वेव गत्वा ।
एते तस्मिन्निवृत्ताः पुनरपरककुप्प्रान्तपर्यस्तविम्बे
प्रायो भृत्यास्त्यजन्ति प्रचलितविभवं स्वामिनं सेवमानाः ॥२६॥

(इति निष्क्रान्ताः सर्वे ।)

Rakshasa—(*Rising and looking*) Ha ! The worshipful sun longs to set. These garden trees, with a tinge manifest for a moment, having with the shades of foliage approached (lit, gone) with evident alacrity (lit. rapidity) in front of the

sun that was coursing up from the Rising Hill, have indeed turned back now, he having his disc cast on the edge of the other side (of the meridian). Servants in attendance usually leave the master whose power is shaken (*Or*—whose fortune has waned).

(*Exunt all.*)

CHARCHA

1. संवाद्यताम्—सम् + वद here means to consult. The usual meaning is to agree, cf.—"संवदन्त्यक्षराणि" Act. V, "अस्य बालकस्य रूपसंवादिनी ते आकृतिः" Sak. Act VII etc. सम + वद + णिच् + लोट् ताम् भावे, the root being treated as अकर्मक। For सांवत्सरिक see ante.

2. संवादयतु श्रावकः etc.—This shows that the Mendicant is piqued at the incredulity of Rakshasa.

3. भगवान् कृतान्तः etc.—Death the all powerful is offended with you, *i. e.*, you will be ruined. The reason follows—'येन'यतः 'आत्मनः पक्ष" वर्ग' नाम् 'उज्झित्वा परपक्षः' अपरः सांवत्सरिकः 'प्रमाणीक्रियते' प्रमाणत्वेन आश्रीयते' त्वया। Others will misguide you and lead you to ruin. येन is an अव्यय implying हेतु। *Dhundi* has 'आत्मनः पक्ष' नन्दवंशीयं चन्द्रगुप्तमुपेक्ष्य परपक्षो मलयकेतुः प्रमाणीक्रियते अतस्तव कालः कुपित इति हृदि गूढम्"। He sees a double meaning in कृतान्त too which also means सिद्धान्त, conclusion—"कृतान्तौ यमसिद्धान्तौ"। "ज्योतिःशास्त्रस्य कृतान्तः सिद्धान्तो व्याकोपितः इति मत्वा कृतान्तः कुपितः इति निष्ठुरवचनम्"।

4. अस्ताभिलाषी etc.—अस्ते अस्ताचले अभिलाषः अस्ति अस्य। He is going towards the setting hill, *i. e.*, the time is past noon. Rakshasa awoke late and then received visitors including the Prince ; so the day was far advanced.

5. अन्वयः॥ एते उपवनतरवः क्षणम् आविर्भूतानुरागाः (सन्तः) उदयगिरेः उज्जिहानस्य भानोः पुरस्तात् पर्णच्छायैः आशु एव दूरं गत्वा' तस्मिन् अपरककुप्प्रान्त-पर्यस्तबिम्बे (सति) सम्प्रति पुनर्निवृत्ता हि। सेवमानाः भृत्याः प्रचलितविभवं स्वामिनं प्रायः त्यजन्ति। व्याख्या—'एते' आसन्ना इमे 'उपवनतरवः' आरामपादपाः 'क्षण' मुहूर्तमात्रम् 'आविर्भूतः सञ्जातो दृश्यमानः इत्यर्थः 'अनुरागः' अनुलेपः

अनुरञ्जनमिति यावत् येषां तादृशाः सन्तः भक्तिमन्तो भूत्वा इत्याशयः 'उदयगिरेः' पूर्वपर्वतात् 'उज्जिहानस्य' उद्गच्छतः भानोः भास्करस्य 'पुरस्तात्' भानोः पुरः, पश्चात्त्ययमस्माकं भक्तिम् इति ततस्मत्क्षमेव 'दूरं गत्वा' तदभिमुखम् आपादपमूलमुपसृत्य 'तस्मिन्' भानौ 'अपरस्याः' इतरायाः पश्चिमायाः 'ककुभः' दिशः 'प्रान्ते' सीमनि 'पर्य्यस्ते' 'बिम्बं मण्डलं' यस्य तादृशे सति 'सम्प्रति पुनः' अधुना तु 'निवृत्ताः हि' पृष्ठतः अपसृता एव। यावत् प्रतापः तावत् पुरस्तात् उपसर्पणं प्रतापक्षये तु पश्चादपसर्पणम् इत्येषां कृतघ्नता। एवमेव दृश्यते लोके इत्याह—'सेवमानाः' उपचरन्तः 'भृत्याः' कर्मकराः 'प्रचलितः' विच्युतः 'विभवः' प्रभुत्वं यस्य तादृशं 'स्वामिनं प्रभुं प्रायः' बाहुल्येन 'त्यजन्ति' जहति।

6. उज्जिहानस्य—उद्+हा (गतौ)+शानच् कर्त्तरि। जिहीते—लट्।

7. भानोः—The reference to the भा, light, in भानु is necessary to cause अनुराग (tint).

8. पर्णच्छायैः—पर्णानां छाया पर्णच्छायम्। पर्णच्छायञ्च पर्णच्छायञ्च पर्णच्छायञ्च पर्णच्छायानि, एकशेष। तैः। Here पर्णानां छाया, givesmultiplicity of shades through multiplicity of *leaves*. But what is here wanted is multiplicity through multiplicity of trees. Hence the necessity of एकशेष। Remember एकशेष is no समास।

9. पुरस्तात्—पूर्वस्मिन् देशे पुरस्तात् See *ante*). They keep in front to attract notice. The fact is, the sun is facing the tress, hence the shade is moving in front of the sun.

10. दूरम् etc.—As the day advances, the shade shortens, *i.e.* its tip moves *towards* the sun, like one approaching one's master. This goes on the whole of the forenoon, *i. e.*, so long as the sun is waxing in power. At noon, the shade is level with the tree ; and then as the sun goes to the west, the shade travels *east i. e.*, *away* from the sun. Thus the sun is losing heart, and the shade is leaving him. *Dhundhi* here thinks of fore-runners moving in front of their master—"पूर्वोक्त वृक्षच्छायाः (?) प्रत्यकं प्रसरन्तीति भानोः पुरोगामित्वत्वेन उत्प्रेक्षिताः। पश्चादपराह्णे तस्मिन् अस्तोन्मुखे सति निवृत्तास्तं परित्यज्य पराङ्मुखा इव दृश्यन्ते"। This does not agree with facts. Runners move *with* their master,

i. e., go the same way with him ; but the shadow and the sun in the morning move in opposite directions—the sun moves east to west, while the tip of the shadow travels *west to east.* Again as the day advances, the sun's power grows, but the shadow moves less quick ; this is not at all like a runner in front, but suits one *approaching* one's master—the more powerful the master is, the more timid being the approach.

11. अपरककुप् etc.—See व्याख्या। This is Dr. Hille-brandt's reading. *Dhundhi* notices the reading अपककुभः प्रान्तपर्यस्तबिम्बे, which seems to be a variant of अपरककुप्प्रान्तपर्यस्तबिम्बे। Telang reads अपरगिरिप्रान्तपर्यस्तबिम्बे ; expound अपरस्य उदयेतरस्य गिरेः अस्ताचलस्य प्रान्ते पर्यस्तं बिम्बं यस्य। This makes the time as *dusk* which is inconceivable. Rakshasa was in bed when करभक came in the morning ; cf.—"जागरेण समुत्पन्नशीर्षवेदनः अद्यापि शयनं न मुञ्चति", *ante*. He next received the Prince, who did not perhaps take up more than an hour of his time ; and then came the Mendicant. That was all. It was all in one sitting. It seems impossible for a single sitting to last from morning to evening. Moreover सम्प्रति निवृत्ताः shows that the receding of the shadows has but commenced and not proceded far. We therefore prefer अपरककुप् प्रान्तपर्यस्तबिम्बे।

12. प्रायो भृत्याः etc.—*Dhundhi* thanks that this presages Malayaketu's downfall and desertion of his followers, प्रायः is an अव्यय meaning 'generally'. Cp. "प्रायः सर्वो भवति करुणावृत्तिरार्द्रान्तरात्मा"—*Megha*.

End of Act. IV

पञ्चमोऽङ्कः ।

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1. (ततः प्रविशति लेखम् अलङ्करणस्थगिकाञ्च मुद्रिता-मादाय सिद्धार्थकः) ।

सिद्धार्थकः—हीमाणहे हीमाणहे ।

बुद्धिजलणिज्झरेहिं सिच्चन्तो देसकालकलसेहिं ।
दंसेदि हि कज्जफलं गुरुअं चाणक्कणीदिलदा ॥ १ ॥

ता गहीदो मए अज्ज चाणक्केण पढमलिहिदो अमच्च-रक्खसस्स मुद्दालंछिओ अअं लेहो । तस्स ज्जेव्व मुद्दालंछिआ इअं आहरणपेड्आ । चलिदोह्मि किल पाडलिउत्तं । जाव गच्छामि । [आश्चर्य्यमाश्चर्य्यम् ।

बुद्धिजलनिर्झरैः सिच्यमाना देशकालकलसैः ।
दर्शयति हि कार्य्यफलं गुरुकं चाणक्यनीतिलता ॥ १ ॥

तस्माद् गृहीतो मया आर्य्यचाणक्येन प्रथमलेखितः अमात्य-राक्षसस्य मुद्रालाञ्छितः अयं लेखः । तस्यैव मुद्रालाञ्छिता इयमाभरणपेटिका । चलितोऽस्मि किल पाटलिपुत्रम् । यावद् गच्छामि] (परिक्रम्य अवलोक्य च) कहं खवणओ आ-अच्छदि । जाव से असउणभूदं दंसणं मह सम्मदमेव । ता ण परिहरामि [कथं क्षपणक आगच्छति । यावदस्य अशकुन-भूतं दर्शनं मम सम्मतमेव तस्मात् न परिहरामि] ।

(Now enter Siddharthaka carrying a letter and a sealed packet of jewellery).

Siddharthaka—Wonder ! Oh wonder ! The creeper of Chanakya's policy watered by the pitcher of time and place with a liberal flow of the water of wisdom is indeed showing the weighty fruit of the undertaking. So this letter previously caused to be written by Noble Chanakya and stamped with the seal of Minister Rakshasa is taken with me ; this packet of jewellery too is stamped with his own seal ; and I pretend going to Pataliputra. Let me proceed. (*Going round and observing*). How so ! A mendicant is approaching ! As his inauspicious sight is desired by me, so I do not avoid him.

CHARCHA

Scene—Malayaketu's camp during march to Kusumapura.

1. अलङ्करण etc.—स्थगयति इति स्थग + णिच् + अच् कर्त्तरि स्थग: that which stops. स एव स्थगक: । स्त्रियां स्थगिका, a basket, a purse etc. पेटिका । अलङ्करणानां स्थगिका etc.

2. हीमाणहे—See Act IV, Para 1.

3. अन्वय: ॥ देशकालकलसै: बुद्धिजलनिर्झरै: सिच्यमाना चाणक्यनीतिलता गुरुकं कार्य्यफलं दर्शयति हि । व्याख्या—'देश:' समुचितं स्थानं 'काल:' योग्य: समय: तौ एव 'कलसौ' घटौ येषां तादृशै: 'बुद्धिरूपं 'यत्' जलं' तस्य 'निर्झरै:' प्रवाहैः 'सिच्यमाना' अभ्युक्ष्यमाणा या 'चाणक्यस्य नीतिरूपा लता' सा 'गुरुकं' महत् 'कार्य्यस्य' प्रारब्धस्य राक्षसग्रहणरूपस्य कर्मण: 'फलं' दर्शयति हि' सूते एव इति भाव: । पश्य आश्चर्य्यम् लता एव अपूर्वा इयम् आर्य्यचाणक्यनीति: बुद्धिरूपेण जलेन अभिषिक्ता, तच्च जलं देशकालरूपेषु घटेषु आनीयते फलमपि महदस्या राक्षसग्रहणरूपमद्य सिध्यत्येव ।

4. बुद्धि etc.—निर् + झॄ + अप् भावे निर्झर: good flow. बुद्धिजलस्य निर्झरा: । तै: । बुद्धिजलस्य निर्झरा: = निर्झीर्णं बुद्धिजलम् ; भावानयने द्रव्यानयनम् ।

5. देश etc.—देशकालौ एव कलसौ । Also see व्याख्या ।

6. दर्शयति—Note the present tense. सिद्धार्थक watches the development of events and notices that the measures are actually bearing fruit—दर्शयति। He did not expect so speedy fruition, hence the wonder—ह्हीमाणहे ह्हीमाणहे।

7. हि—अवधारणे। There is no doubt about it.

8. प्रथमलेखित: etc.—Refers to the letter which शकटदास wrote at the instance of सिद्धार्थक (See Act 1).

9. तस्यैव मुद्रा etc.—Refers to the jewellery presented by Rakshasa to Siddharthaka and deposited by him with Rakshasa after sealing the packet (Act II, Paras 39-40). Originally they belonged to Malayaketu (Act II, Paras 12-14).

10. चलितोऽस्मि किल etc.—"किल इत्यलीके। गमनम् अलीकं कृत्रिमित्यर्थ:"—*Dhundhi.* He pretends that he is going to Pataliputra.

11. अथं चपणक: etc.—He is annoyed ; hence he did not know that Jivasiddhi also was an emissary of Chanakya.

12. अशकुनमूतम् etc.—Cf. "कथं प्रथममेव चपणक:"—Act IV, Para 26..

13. सम्मतमेव—It was welcome to him because he wanted to know the aspect of the stars which the mendicant was best qualified to tell him. *Dhundhi* explains defferently thus—"अनेन अशकुनेन कुसुमपुरं प्रति गमनप्रतिबन्ध: इष्ट एव इत्यर्थ:"। This is his meaning—An inauspicious sight at the start frustrates the object of the start. My object is to go to Kusumapura. The sight of the mendicant will frustrate it and I shall be taken back bound hand and foot to Bhagurayana. This is just what I want—सम्मतमेव। So I do not avoid the mendicant. To this may be objected, that the object of the start is *not* to go to Kusumapura, but to pretend going there, and court capture. The sight of the mendicant will prevent *that.* Our explanation assumes that सिद्धार्थक has not yet made up his mind finally and wants to consult an astrologer before doing so. The

importance of the undertaking demands this caution. Cf.— "भदन्त साम्प्रतमपि···तदा गमिष्यामि" (supra)। If the mendicant prohibits the start, he goes back, so he avoids the evil that might result from the mendicant's sight. If on the other hand the day is declared auspicious, success of the undertaking is assured, the mendicant's sight notwithstanding, and the start is undertaken. Thus the sight is सम्मतमेव।

2 (प्रविश्य) क्षपणकः—

अलहन्ताणं पणमामि जे दे गम्भीलदाए बुद्धीए।
लोउत्तलेहिं लोए सिद्धिं मग्गेहिं गच्छन्दि ॥
[आर्हतानां प्रणमामि ये ते गम्भीरतया बुद्धेः।
लोकोत्तरैर्लोके सिद्धिं मार्गैर्गच्छन्ति ॥ २ ॥]

(*Entering Mendicant*—I bow to those illustrious *Arhatas* who through the depth of their intellect, attain success (*Or*—salvation) in this world by ultra-mundane methods.

सिद्धा—भदन्त वन्दामि [भदन्त वन्दे]।

Siddh—Mendicant, I bow to you.

क्षप- सावगा धम्मसिद्धी होदु [श्रावक, धर्मसिद्धिर्भवतु] (निर्वर्ण्य) सावगा पत्थाणसमुव्वहणे किअव्ववसाअं विअ तुमं पेक्खामि [श्रावक, प्रस्थानसमुद्वहने कृतव्यवसायमिव त्वां पश्यामि]।

Mend.—Well, believer, let attainment of piety be yours. (*Scrutinizing* Believer, you look like one with mind made up to accomplish a journey.

सिद्धा—कहं भदन्तो जाणादि [कथं भदन्तो जानाति]।

Siddh.—How does the mendicant know it ?

क्षप—सावगा किं एत्थ जाणिदव्वं । एसो दे मग्गादेस-कुसलो सउणो करगदो लेहो अ सुअदि [श्रावक, किमत्र ज्ञातव्यम् । एष ते मार्गादेशकुशलः शकुनः करगतो लेखश्च सूचयति] ।

Mend.—Believer, what is there to know it. This letter in your hand, that is clever at ordering one out on the way (*Or*—at declaring the journey) is itself the omen that indicates it.

सिद्धा—जाणिदं भदन्तेण । देसन्तरं पत्थिदोम्हि ता कहेदु भदन्तो कीदिसो अज्ज दिवसो त्ति [ज्ञातं भदन्तेन । देशान्तरं प्रस्थितोऽस्मि तस्मात् कथयतु भदन्तः कीदृशोऽद्य दिवस इति] ।

Siddh.—Rightly guessed by mendicant. I am proceeding to another land, so let mendicant declare how the day is today.

क्षप—(विहस्य) सावगा मुण्डिअमुण्डो णक्खत्ताइं पुच्छसि । (श्रावक मुण्डितमुण्डो नक्षत्राणि पृच्छसि] ।

Mend.—(*Laughing*) Believer, with the head shaved already you ask of the stars ?

सिद्धा—भदन्त सम्पदं वि किं जादं । कहेहि, पत्थाणस्स जइ अनुउलं भविस्सदि तदो गमिस्सम् [भदन्त, साम्प्रतमपि किं जातम् । कथय, प्रस्थानस्य यदि अनुकूलं भविष्यति तदा गमिष्यामि] ।

Siddh.—Mendicant, am I gone yet ? (*Or*—what has pro-

gressed even now). Speak, if favourable for a journey, then I shall go [जाइं = यातम् or जातम्] ।

क्षप—सावगा णं संपदं एदस्सिं मलयकेदुकडए अणुकुलं भविस्सदि [श्रावक, ननु साम्प्रतम् एतस्मिन् मलयकेतुकटके अनुकूलं भविष्यति] ।

Mend.—Believer, verily what is favourable just now will be found in Malayaketu's encampment.

सिद्धा—भदन्त कहेहि कुदो एदं [भदन्त, कथय कुत एतत्] ।

Siddh.—Mendicant, tell me, how so. (*Or*—why is this).

आर्हतेति । अन्वय: ॥ आर्हतानां प्रणमाम: ते ये बुद्धैर्गम्भीरतया लोके लोकोत्तरैर्मार्गैः सिद्धिं गच्छन्ति । व्याख्या—'आर्हतानां' जैनसन्न्यासिनां बौद्धसन्न्यासिनां वा 'प्रणमाम:' गणता भवाम: । के इमे आर्हता इत्याह—'ते' प्रसिद्धा: 'ये बुद्धैः' निजमतैः "'गम्भीरतया' गहनगाहनशीलतया हेतुना 'लोके' जगति 'लोकोत्तरैः' अप्राकृतैः 'मार्गैः' वर्त्मभि: उपायैरित्यर्थः 'सिद्धिं गच्छन्ति' कृतकृत्या भवन्ति मोक्षं लभन्ते वा ।

CHARCHA

1. आर्हतानाम्—अर्ह + शतृ अर्हत् a name of Buddha also o Jina. See *ante*. अर्हत: इमे अर्हत + अण् आर्हता: followers of *Arhat*. Or अर्हन् भक्तिरेषाम् इत्यण् आर्हता: । तेषाम् । शेषविवक्षया षष्ठी । Cf.—"भजे शम्भोश्चरणयोः"—*Bhattoji*.

2. लोकोत्तरैः—लोक world or ordinary people. लोकेभ्य: उत्तरा: लोकत्तरा: etc.

3. भदन्त—See Act IV, Para 27.

4. श्रावक etc.—See Act IV, Para 26 etc.

5. प्रस्थान etc.—समुद्वहन accomplishment. प्रस्थानस्य समुद्वहनम् ।

6. किमत्र ज्ञातव्यम् etc.—शक्नोति सूचयितुम् इति शक्+उण कर्त्तरि औणादिक शकुनः a sign, an indicator (not necessarily—an omen). Here it is an ordinary attributive. Hence it is वाच्यलिङ्ग । Explain thus—'अत्र' भवत्प्रस्थानविषये 'ज्ञातव्यं किम्' अस्ति ? न किञ्चित्, प्रकटमेव तत् । कुतः प्रकटमित्याह 'एष ते करगतः' हस्तस्थितः 'मार्गस्य' प्रस्थानस्य 'आदेशे' विज्ञापने 'कुशलः' दक्षः [यद्वा—'मार्गस्य' वर्त्मनः 'आदेशे' अनुज्ञायां 'कुशलः' दक्षः] मार्गे स्थापयितुं शक्तः इत्यर्थः । 'शकुनः' सूचकः 'लेखश्च' पत्रमेव [चकारः अवधारणे] 'सूचयति' । पत्रहस्तो जनः प्रस्थानोद्यत एव भवति तत् किमत्र ज्ञातव्यमस्ति इत्यर्थः । By मार्गादेशकुशलः शकुनः *Telang* understands a good omen which will direct you well on your way. In other words सिद्धार्थक's journey is inferred by *two* things—(i) a शकुन (omen) ; (ii) the लेख (letter). Prof. Goswami and Chakraburty justly observe that शकुन meaning omen is neuter. The former takes it as meaning खग a bird, in which sense it is masculine. But be it a lucky omen or a bird it does not suit the context. किमत्र ज्ञातव्यम् implies that no expert knowledge is necessary to infer सिद्धार्थक's journey. But an inference from an omen or a bird certainly depends upon expert knowledge. Hence we take शकुन here as an ordinary attributive used in its derivative sense qualifying लेखः । च implies अवधारण । लेखश्च = लेख एव । The letter itself declares it, no expert knowledge is necessary. "चान्वाचये" इति प्रस्तुत्य "पक्षान्तरं तथा पादपूरणेऽप्यवधारणे" इति मेदिनी । The fact is इन्दुशर्मन् the intimate friend of Chanakya who is playing the part of क्षपणक here was in charge of the great work to which Chanakya refers in Act I (तेनेदानीं महत् कार्यमनुष्ठेयं भविष्यति etc.). That work is now nearing completion. इन्दुशर्मन् knew Chanakya's secret, the emissaries were all known to him, and were being watched by him in the discharge of the duties assigned to each of them, though they themselves knew him only as a mendicant enjoying the friendship of Rakshasa. Hence it is no wonder that the क्षपणक was aware of सिद्धार्थक's mission that day.

7. मुण्डितमुण्ड: etc.—मुण्डित shaved ; मुण्ड head ; मुण्डित: मुण्ड: अनेन । Stars should be consulted before shaving the head ; it is useless consulting them after the shaving. You are already on your journey. So what is the good of asking me about the stars now ?

8. साम्प्रतमपि etc.—जाद in the Prakrita may be translated as यातम् or जातम् । In the former case 'साम्प्रतमपि किं यातम्' प्रस्थितं मया ? नैव यातम् । I am not on my way yet so my query is relevant. With the second—साम्प्रतमपि even now किं जातम् what has happened प्रस्थानोचितं किं निर्वृत्तम् ? न किमपि । I have made no progress in my journey hence the query is not meaningless.

9. श्रावक ननु etc.—The Prakrita should be read सावगा णं = श्रावक, ननु । ननु here implies आक्षेप a mild censure. 'ननाक्षेपे परिप्रश्ने'' इति हैम: । 'ननु' हे 'श्रावक साम्प्रतम्'' अधुना आसन्न मुहूर्ते गमनमुखे यत् 'अनुकूलं' शुभं तत् 'मलयकेतुकटके भविष्यति' न च तिथ्यनक्षत्रलग्नेषु । You are looking for favaurable signs in the heavens. Why go so far ? Go and look for them in the camp itself Immediately favourable for the journey is the passport ; this you will get in the camp.

3 क्षप सावगा णिसामेहि । पुढमं दाव एत्थ कडए लोअस्स अणिवारिदो णिग्गमपवेसो आसी । दाणीं इदो पच्चासण्णे कुसुमपुरे ण कोवि अमुद्दालंछिओ णिग्गमिदुं पविसिदुं वा अणुमोदीअदि । ता जदि भाउरायणस्स मुद्दालंछिओ तदो गच्छ विस्सद्धो अण्णहा चिट्ठ । मा गुम्माहिआरिएहिं संजमिअ-करचलणो राअउलं पवेसीअसि । [श्रावक, निशामय । प्रथमं तावदत्र कटके लोकस्य अनिवारितो निर्गमप्रवेश आसीत् । इदानीमित: प्रत्यासन्ने कुसुमपुरे न कोऽपि अमुद्रालाञ्छितो निर्गन्तुं प्रवेष्टुं वा अनुमन्यते । तत् यदि भागुरायणस्य मुद्रा-

ङ्कितः तदा गच्छ विश्रब्धः । अन्यथा तिष्ठ मा गुल्माधिकारिकैः संयमितकरचरणो राजकुलं प्रवेश्यसे] ।

Mend—Listen, Believe. Previously in this camp people's ingress and egress were unchecked. Now Kusumapura becoming near no one unmarked by a stamp (*i. e.*. without a passport is allowed to come in or go out. So if marked with Bhagurayana's seal then proceed in confidence, otherwise stay, be you not carried to the royal camp by commanders of piquets with hands and feet fettered.

सिद्धा कि ण जाणादि भदन्तो अमच्चरक्खसस्स सणिणहिदोत्ति ? ता असुद्दालञ्छिदं वि मं णिक्कमन्तं कस्स सत्ती णिवारिदुं [किं न जानाति भदन्तः अमात्यराक्षसस्य सन्निहित इति ? तत् असुद्रालाञ्छितमपि मां निष्क्रामन्तं कस्य शक्तिः निवारयितुम् ?

Siddh – Does not mendicant know that I am an attendant of Minister Rakshasa ? So who has the power to stop me going out even unmarked by a stamp (*i. e.*, without a passport) ?

क्षप सावगा, रक्खसस्स पिसाचस्स वा होहि, ण उण असुद्दालञ्छिदस्स इदो णिक्कमणोवाओ [श्रावक, राक्षसस्य पिशाचस्य वा भव । न पुनरसुद्रालाञ्छितस्य इतो निष्क्रमणोपायः] ।

Mend.—Believer, be you of a Rakshasa or of a Pishacha ; but you have no means to go out hence unstamped by a signet (*i e.*, without a pass-port).

सिद्धा—भदन्त ण कुप्प कज्जसिद्धी होदु [भदन्त, न कुप्य कार्य्यसिद्धिर्भवतु]।

Siddh.—Mendicant, be not angry. May success in the undertaking be mine.

क्षप—सावगा गच्छ। होदु दे कज्जसिद्धी। अहं हि भाउराअणादो मुद्दं जाचेमि [श्रावक गच्छ। भवतु ते कार्य्यसिद्धिः। अहमपि भागुरायणात् मुद्रां याचे]। (इति निष्क्रान्तौ)।

(प्रवेशकः)।

Mendicant—Go believer. Let success in the undertaking be yours. I too will apply for a seal (*i. e.*, pass-port) from Bhagurayana. (*They go out*).

Here ends the Prelude.

CHARCHA

1. निशामय—नि + शम् (चुरादि) + णिच् + लोट् हि। The root means 'to see' as in "अनुत्तमिदं तीर्थं भारद्वाज निशामय"। Here however the meaning is 'to hear'; cf.—"निशामय तदुत्पत्तिं विस्तराद्गदतो मम"।

2. निर्गमप्रवेशः—This is Dhundhi's rendering or translation. But the neuter is compulsory, when the द्वन्द्व is in the singular. Cf.—"स नपुंसकम"। निर्गमप्रवेशौ is preferable..

3. अमुद्रालाञ्छितः—लाञ्छ + णिच् + क्त कर्मणि लाञ्छितः marked. मुद्र्यते अनया इति मुद्र + णिच + अ करणे मुद्रा seal. मुद्रया लाञ्छितः। न तथा।

4. गुल्माधिकारिकैः—अधिक्रियते अस्मिन् अधिकारः post, appointment. तत्र नियुक्ताः इति अधिकार + ठक् आधिकारिकाः। गुल्म is घट्ट called घाटि in भाषा; a piquet. "गुल्मः स्तम्बे घट्टभेदे"। गुल्मेषु आधिकारिकाः, सुपसुपा etc.

5. संयमित etc.—करौ च चरणौ च करचरणम्; प्राण्यङ्गत्वादेकवद्भावः। संयमितं करचरणमस्य etc.

6. राजकुलम्—कुल here is गृह। Cf.—"राजकुलसेवकः" Act II para 2.

7. प्रवेक्ष्यसे—मा is here different from माङ् though meaning like it prohibition. Hence 'माङि लुङ्' does not apply here. Cf.—"मा कुरु" "गच्छ त्वं मा वृकेभ्यः" etc.

8. न कुप्य etc.—कुप is दिवादि। लोट हि। The belief was that stars were at the command of the astrologers who when angry would set them upon offenders. Hence सिद्धार्थक tries to pacify the mendicant.

9. भागुरायणात्—We do not get भागुरायणं मुद्रां याचे, because भागुरायण is not अकथित here. He is कथित as अपादान। अपादानविवक्षया 'अकथितञ्च' इति न।

10. प्रवेशकः—प्रवेशयति कथाप्रसङ्गं गमयति पात्रं प्रवेशयति वा इति प्र + विश + णिच् + ण्वुल् कर्त्तरि। Like the विष्कम्भक it shows the connection of parts, but differs from it in being conducted by the humbler actors (नीचपात्र) only. Cf.—"वृत्तवर्त्तिष्यमाणानां कथांशानां निदर्शकः। संक्षिप्तार्थस्तु विष्कम्भः आदावङ्कस्य दर्शितः... प्रवेशकस्तु नाङ्काद्ये नीचपात्रप्रयोजितः"।

4. (ततः प्रविशति पुरुषेण अनुगम्यमानो भागुरायणः)।

भागु—(स्वगतम्) अहो वैचित्र्यमार्य्यचाणक्यनीतेः—

मुहुर्लक्ष्योद्भेदा मुहुरधिगमाभावगहना
मुहुः सम्पूर्णाङ्गी मुहुरतिकृशा कार्य्यवशतः।
मुहुर्नश्यद्बीजा मुहुरपि बहुप्रापितफले-
त्यहो चित्राकारा नियतिरिव नीतिर्नयविदः॥ ३॥

(*Now enter Bhagurayana followed by an attendant*). *Bhagurayana*—(*To himself* O the strikingness of Noble Chanakya's policy ! Often with germination visible often inscrutable in the absence of trace ! Often full in its parts, often

very subtle on purpose !! Often with its very basis disappearing, often again leading to ample reward !! Thus O of a striking character like Fate is the policy of the diplomat.

अन्वयः ॥ मुहुर्लक्ष्योद्भेदा, मुहुरधिगमाभावगहना ; मुहुः सम्पूर्णाङ्गी, मुहुः कार्यवशतः अतिकृशा ; मुहुर्भ्रश्यद्बीजा, मुहुः बहुप्रापितफला अपि इति अहो नियतिरिव नयविदः नीतिः चित्राकारा । व्याख्या—चाणक्यनीतेर्लोकोत्तरतां वर्णयन्नाह—'मुहुः' वारं वारं 'लक्ष्यः' दृश्यः 'उद्भेदः' परिव्यक्तिः अङ्कुरोद्गमो यस्याः तादृशी, 'मुहुः' पुनरपि 'अधिगमस्य' उपलब्धेः अभावात् विरहात् अनुपलब्धतया इत्यर्थः 'गहना' दुर्ज्ञेया क्षणं स्पष्टं प्रतीयमाना क्षणमपि सुतरामदृश्या इत्याश्चर्यम् । 'मुहुः' क्वचित् क्षणं 'सम्पूर्णाङ्गी' परिपुष्टदेहा 'मुहुः' पुनरपि 'कार्यवशतः' प्रयोजनानुरोधेन 'अतिकृशा' सुसूक्ष्मा । क्षणं व्यापिनी क्षणमपि सूक्ष्मा इत्यप्याश्चर्यम् । 'मुहुः' असकृत् 'भ्रश्यत्' तिरोभवत् 'बीजं' यस्याः तादृशी विफलैव दृश्यमाना इत्यर्थः 'मुहुः' पुनरपि बहु प्रचुरं यथा तथा प्रापितं द्रापितं फलं यया तादृशी 'अपि' भूरिप्रसवा च । क्षणं विशीर्णा क्षणमपि परिपूर्णफला इत्यप्याश्चर्यम् । 'इति' अनेन प्रकारेण 'अहो' आश्चर्यं 'नियतिरिव' दैवगतिरिव 'नयविदः' नीतिज्ञस्य 'नीतिः' उपायप्रयोगः 'चित्राकारा' आश्चर्यरूपा ।

CHARCHA

1. अहो विचित्रम् etc.—Bhagurayana, Bhadrabhata, Siddharthaka etc. were working in concert. They knew their plans were well laid and were expecting the climax that very day with Siddharthaka's pretended attempt to go out of the camp carrying the letter and the casket of jewellery. Hence Bhagurayana's expression of wonder.

2. लक्ष्योद्भेदा—The reference is to the first stage of the plot when Bhagurayana etc. came out of Kusumapura and were admitted into Malayaketu's service. This was an unexpected success, for, Rakshasa was there to advise Malayaketu the contrary. The बीज was then उद्भिन्न ।

3 अधिगम etc.—See व्याख्या। This refers to the long period of lull since their entry into service without any apparent development of the plot

4 समग्राङ्गी etc —समग्राणि अङ्गानि अस्याः समग्राङ्गी or समग्राङ्गा with all parts complete To parts are—(i Entry into service; (ii) शकटदास's arrival; iii) Siddharthaka's stay with Rakshasa; (iv) Gift of jewellery to सिद्धार्थक; (v) Deposit of jewellery.

5. अतत्त्वज्ञा etc.—The reference is to the slow work to avoid suspicion on the part of the prince whose reverence for and confidence in Rakshasa were unbounded. Any hurry or indiscretion on their part would not go unnoticed by Rakshasa. The progress was so long very meagre and that was due to the nature of the work—कार्यवशतः।

6. नश्यद्बीजा—Note the वर्त्तमानकाल in नश्यत्। The बीज was नश्यत् and not नष्ट। This happened twice—(i) When स्तनकलस made his attempt; it was Chanakya's sagacity which saved the बीज on that occasion, for he saw that Rakshasa was working there; (ii) When Rakshasa exclaiming 'शकटदास नैदमुपपद्यते" (Act IV, Para 17) nearly found out and unveiled the whole show. This time the obtuseness of Sakatadasa came to the rescue. The बीज was saved when Rakshasa remarked शकटदास एवमनत (Act IV, Para 18).

7. बहुप्राप्तफला—See व्याख्या। प्राप्तबहुफला is easier to expound and more direct. This refers to the talk between Bhagurayana and Malayaketu whilst listening to Karabhaka's report to Rakshasa. Then at last Bhagurayana succeeded in creating distrust towards Rakshasa in the mind of the prince, This was as assurance of success—the प्राप्त of बहुफल।

5. (प्रकाशम्) भद्र भासुरक न मां दूरीभवन्तमिच्छति कुमारः। अतः अस्मिन्नेव आस्थानमण्डपे न्यस्यतामासनम्।

(*Aloud*) Gentle Bhasuraka, the Prince does not want me to go far. So let my seat be placed in the Durbar pavilion itself.

पुरुषः—एदं आसनं उवविसदु अज्जो [एतदासनम्। उपविशत्वार्यः]।

Attendant—Here is the seat, let Noble Sir sit down.

भागु—(उपविश्य) भद्र यः कश्चिन्मुद्रार्थी मां द्रष्टुमिच्छति स त्वया प्रवेशयितव्यः।

Bhag.—(*Sitting down*) Good man, whoever wanting a pass wishes to see me should be admitted by you.

पुरुषः— जं अज्जो आणवेदि [यदार्य आज्ञापयति]।

(इति निष्क्रान्तः)

Attendant—As noble Sir commands. (*Exit*)

भागु—(स्वगतम्) कष्टम्! एवमपि अस्मासु स्नेहवान् कुमारो मलयकेतुरतिसन्धातव्य इत्यहो दुष्करम्। अथवा—

कुले लज्जायाञ्च स्वयशसि च माने च विमुखः
शरीरं विक्रीय क्षणिकधनलोभाद्धनवति।
तदाज्ञां कुर्वाणो हितमहितमित्येतदधुना
विचारातिक्रान्तः किमिति परतन्त्रो विमृशति॥ ४॥

Bhag.—(*To himself*) Oh woe! Even Prince Malayaketu, so kind to me, is to be decieved. Alas! this is hard. Or—Having sold his self unto the rich through greed after transcient wealth regardless of family, decency, personal reputation and self-respect, why now does the slave of another, past the stage of reflection, reflect if proper or improper while doing his behests?

CHARCHA

1. आस्थान etc.—आ + स्था + ल्युट् भावे आस्थानम् rest. मण्डप a house, pavillion. आस्थानस्य मण्डपः etc.

2. एवमपि etc.—Construe—एवम् स्नेहवान् मलयकेतुरपि or मलयकेतुरपि एवमतिसन्धातव्यः etc Both एवम् and अपि are misplaced.

3. अन्वयः ॥ क्षणिकधनलोभात् लज्जायां माने च स्वयशसि च कुले च विमुखः (भूत्वा) धनवति शरीरं विक्रीय विचारातिक्रान्तः परतन्त्रः अधुना तदाज्ञां कुर्वाणः हितमहितमित्येतत् किमिति विमृशति ? यद्वा—इति हितम् एतत् अहितम् इति किं विमृशति ? व्याख्या—'क्षणिकं' अस्थिरं नश्वरमित्यर्थः यत् धनं तस्मिन् यो 'लोभः' तस्माद्धेतोः 'लज्जायां' त्रपायां 'माने च' आत्मादरे च 'स्वयशसि च' आत्मकीर्तौ च 'कुले च' निजवंशे च विमुखः' हतादरो भूत्वा, लज्जायाः मानात् यशसः कुलाच्च धनमेव अधिकं गणयित्वा 'धनवति' आढ्ये प्रभौ राजनि चन्द्रगुप्ते 'शरीरं' विक्रीय' मूल्येन स्वदेहविक्रयं कृत्वा 'विचार' सदा असदा एतत् इति विमर्शदशाम् 'अतिक्रान्तः' अतीतः 'परतन्त्रः' पराधीनो मल्लक्षणो जनः अधुना' सम्प्रति मिद्धे विक्रये 'तस्य' धनवतः प्रभोः 'आज्ञां कुर्वाणः' आदेशमनुतिष्ठन् 'हितं' पथ्यमेतत्किं 'अहितम्' अपथ्यं वा स्यात् 'इत्येतत्' इदं किमिति' कथं 'विमृशति' विचारयति । यद्वा—'इति हितम्' पथ्यम् 'एतदहितम्' इदमपथ्यम् 'इति' एतत् 'किं' कथं विमृशति' ? विक्रयात् प्रागेव विचारकालः आसीत् न तु परम् । तदेव कुमारस्यातिसन्धाने सज्जोऽस्मि इति भावः ।

4. कुले etc.—लज्जा implies that the act was mean yet it was unblushingly done. मान is self-respect. One with a sense of self-respect does not accept service, which is a humiliation. यशस् refers to events subsequent to the transaction, *i. e.* after the sale of self ; infamous deeds have to be done for the sake of the master. These three refers to the self of the seller. कुल implies that he does not stop with the degradation of himself, but brings infamy unto his race also.

5. क्षणिक etc.—The reading क्षणिकमपि लोभात् is condemned by *Telang*. क्षणिकमपि शरीरं विक्रीय is meaningless because if the शरीर is क्षणिक, the sooner one parts with it, the better ; the sale then becomes a bargain and अपि loses force.

5. हितमहितम etc.—The alternative construction given under यद्वा above is preferable. It avoids the awkward compound इत्यहितम in the sense of इति and makes up for the absence of च in हितम् अहितम्।

6. (ततः प्रविशति प्रतीहार्यानुगम्यमानो मलयकेतुः)।

मलय (स्वगतम्) अहो राक्षसं प्रति विकल्पबाहुल्यात् आकुला मे बुद्धिर्न निश्चयमधिगच्छति। कुतः?—

भक्त्या नन्दकुलानुरागदृढया नन्दान्वयालम्बिना
किं चाणक्यनिराकृतेन कृतिना मौर्येण सन्धास्यते।
स्थैर्यं भक्तिगुणस्य वा विगणयन् किं सत्यसन्धो भवेद्
इत्यारूढकुलालचक्रमिव मे चेतश्चिरं भ्राम्यति ॥ ५ ॥

(प्रकाशम्) विजये, क्व भागुरायणः?

(*Now enter Malayaketu followed by the Warder*).

Malayaketu—(*To himself*) O my mind perplexed by a multiplicity of alternatives does not reach certainty regarding Rakshasa. (Do you ask) Why?—Through devotion firm from attachment to the family of Nanda, would he unite with Maurya the successful who is descended from the Nanda family and is forsaken by Chanakya? Or, esteeming more the steadiness of the virtue of reverence, would he be of true promise? Thus my mind ceaselessly whirls about like one mounted on a potter's wheel. (*Aloud*) Vijaya, where is Bhagurayana?

CHARCHA

1. विकल्प etc.—विशेषेण कल्पनं इति विकल्पः supposition, alternative; कर्मणि घञ्। तस्य बाहुल्यम्। तस्मात्। हेतौ पञ्चमी। अधिगच्छति attains, reaches.

2. अन्वय ॥ कृतिना चाणक्यनिराकृतेन नन्दान्वयालम्बिना मौर्येण नन्दकुलानुरागदृढया भक्त्या समाश्रयिष्ये किम्, भक्तिगुणस्य स्थैर्यम् अधिगणयन् सत्यसन्धो भवेयम्, इति मे चेतः आरूढकुलालचक्रमिव चिरं भ्राम्यति। व्याख्या—विकल्पप्रकारमाह—अमी राक्षसः 'कृतिना' कृतार्थेन प्राप्तराज्येन इत्यर्थः अतएव आश्रयणीयेन, अपि च चाणक्येन महामानिना मन्त्रिणा यो 'निराकृतः' परित्यक्तः अतएव अनुकम्पाहो रक्षणीयश्च तादृशेन, पुनश्च 'नन्दान्वयं नन्दान्वयादौ' यः 'अवलम्बते' अवसक्तो भूत्वा आस्ते तादृशेन अतएव श्रद्धाभाजनेन आश्रयणीयेन च 'मौर्येण' मुरापुत्रेण चन्द्रगुप्तेन 'नन्दकुले' यः 'अनुरागः' श्रद्धा तया 'दृढा' स्थिरा अचला इत्यर्थः या 'भक्तिः' तया हेतुना समाश्रयिष्ये किं [समपूर्वकस्य दधातेः लृट्] मां परित्यज्य 'याचते नु? नन्दकुलभक्तो चन्द्रगुप्तः भक्तिनमात्मना वियुक्तो विपन्न इत्यनुकम्पया नन्द्-कुलभक्तो राक्षसस्तेन सन्धिं कामयते किम् इत्येकः कल्पः। "भक्तिः" इह अस्य राक्षसे या भक्तिः सा एव या 'गुणः' तस्य 'स्थैर्यम्' अचलताम् 'अधिगणयन्' आधिक्येन पश्यन्, पिता पर्वतकेन सहतो मयि दर्शिता या भक्तिः पुत्रो मलयकेतस्तामप्यतिशयेन इति मन्यमानः 'सत्या' यथार्था 'सन्धा प्रतिज्ञा सकलनन्दराज्यप्रतिपादनाविषया यस्य तादृशो भवेयं' स्यात् किम् मय्येव स्थितः प्रतिश्रुतं कुर्याम् इति द्वितीयः कल्पः। 'इति' अनेन प्रकारेण 'मे चेतः' मदीयं मनः 'आरूढम्' आधाष्ठितं 'कुलालचक्रं' कुम्भकारचक्रं येन तादृशम् 'इव चिरं भ्राम्यति' आनश्च परिवर्त्तते निश्चयं न लभते इत्यर्थः।

3. नन्दकुल etc.—See व्याख्या। अव+लम्ब means 'to hang down', also to hold'. Hence नन्दान्वयालम्बिन् my mean (i) suspended from the race of Nanda, *i. e.*, having connection with that race , or (ii) leaning on the race of Nanda, *i. e.*, claiming descent from Nanda. In the absence of a direct descendant, such a person might draw the नन्दभक्त राक्षस towards him.

4. चाणक्यनिराकृतेन—इत्त—(See व्याख्या। Elsewhere the poet speak cf निराकरण *of* चाणक्य *by* चन्द्रगुप्त ; thus—"न तथा सुखप्रश्नेन यथा चाणक्यबटोर्निराकरणेन"—Act IV, Para 15. The fact is, the initiative in the matter lay with चाणक्य। He it was who first threw down office ; चन्द्रगुप्त's part was merely a passive one—he did not press चाणक्य to take up office again. Cf.—"तदिदं शस्त्रं तस्मै दीयताम्" etc.—III, Para 39. Thus चाणक्येन निराकृतः agrees better with facts. For force see व्याख्या।

5. *Remark*—The verse mentions only two alternatives. So it establishes विकल्पद्वैध not विकल्पबाहुल्य as it promised to do. This is carelessness and should be contrasted with the scrupulous care of Kalidasa in such matters. Cf.—"किं तावत् व्रतिनामुपोढतपसां विघ्नैस्तपो दूषितं धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम्। आहोस्वित् प्रसवो ममापचरितैर्विष्टम्भितो वीरुधाम् इत्यारूढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः॥"—*Sak.* Act V, where three suspositions are mentioned to establish the बहुत्व of प्रतर्क।

7 प्रतीहारी—कुमार एसे क्खु कडआदो णिक्कमिदु-कामाणं मुद्दासंपदाणं अणुचिट्ठदि [कुमार, एष खलु कटकान्निष्क्रमितुकामानां मुद्रासंप्रदानमनुतिष्ठति]।

Ward.—Prince. he is here attending to the issue of pass to those who wish to go out of the camp.

मलय—विजये, मुहूर्तमसञ्चारा भव यावदस्य पराङ्मुखस्यैव पाणिभ्यां नयने पिदधामि।

Malaya—Vijaya, keep motionless for a moment till I cover his eyes with my hands while he has his face turned away.

प्रतीहारी—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति]

Ward.—As the Prince commands.

(प्रविश्य) पुरुषः—अज्ज एसो खु खवणओ मुद्दाणिमित्तं अज्जं पेक्खिदुमिच्छदि [आर्य, एष खलु क्षपणकः मुद्रानिमित्तम् आर्यं प्रेक्षितुमिच्छति]।

(*Entering*) *Attendant*—Noble Sir, here is a mendicant wishing to see Noble Sir for the sake of a pass.

भागु—प्रवेशय।

Bhagu—Show him in.

पुरुषः—तह [तथा]।   (इति निष्क्रा

Atten.—So be it.   (*E*

(प्रविश्य) क्षपणकः—धम्मसिद्धी सावगाणं होदु [
सिद्धिः श्रावकाणां भवतु]।

Entering Mend.—Let the attainment of piety be achi unto the believer (hearer).

भागु—(अवलोक्य स्वगतम्) अये राक्षसस्य मित्रं ज सिद्धिः। (प्रकाशम्) न खलु राक्षसस्य प्रयोजनमेव किञ्चिदु गमयते।

Bhagu.—(*Looking—To himself*) Ha! Rakshasa's fr Jivasiddhi! (*Aloud*) Are you not going (*Or*—Surely yo not going) with a view to do some work for Rakshasa hims

CHARCHA

1. निष्क्रमितुकामानाम्—निष्क्रमितुं कामः एषाम्। "तुङ्कामनसोरपि" मलोपः। The बहु—is व्यधिकरणपद with निष्क्रमितुं in the षष्ठी। reason is निष्क्रमितुम् has भावे तुमुन् by the maxim "अव्ययकृतो भ it is therefore equivalent to निष्क्रमण। Thus निष्क्रमितुम् निष कामः एषाम् etc.

2. असञ्चारा—सञ्चारः movement. अविद्यमानः सञ्चारः अस्याः।

3. पिदधामि—Here अपि has dropped अ। Cf.—"वष्टि भागुरि यमवाप्योरुपसर्गयोः। आपञ्चापि हलन्तानां यथा वाचा निशा दिशा॥"

4. राक्षसस्य मित्रम् etc.—भागुरायण does not know that जीव is चाणक्य's trusted friend and in charge of the affairs मलयकेतु's capital—his official superior! Nor did he ex him here.

8. क्षप—सन्तं पावं, सन्तं पावं! सावगा, तहिं गमि जहिं रक्खसस्स पिशाचस्स वा णामं वि ण सुणीअदि [शान्तं

शान्तं पापम्। श्रावक, तत्र गमिष्यामि यत्र राक्षसस्य पिशाचस्य वा नामापि न श्रूयते]।

Mend.—Begone sin ! Begone sin ! Believer, there I will go where the name even is not heard of Rakshasa or Pishacha.

भागु—बलवान् सुहृदि प्रणयकोपः। तत् किमपराद्धं राक्षसेन भदन्तस्य ?

Bhagu.—Great is the petulance of love towards your friend. Has then Rakshasa wronged the mendicant ?

क्षप—सावगा, ण मम किं वि रक्खसेण अवरद्धं। अहं जेव्व मन्दभाओ अत्तणो अवलज्झामि [श्रावक, न मे किमपि राक्षसेन अपराद्धम्। स्वयमेव मन्दभाग्यः आत्मनः अपराध्यामि]।

Mend.—Believer, no wrong has been done me by Rakshasa. Ill-starred as I am I am myself wronging me.

भागु भदन्त, वर्द्धयसि मे कुतूहलम्। श्रोतुमिच्छामि।

Bhagu.—Mendicant, you rouse my curiosity. I long to hear.

मलय—(स्वगतम्) अहमपि श्रोतुमिच्छामि।

Malaya.—(*To himself*) I too long to hear.

क्षप—सावगा, किं अणेण असुणिदव्वेण सुदेण [श्रावक, किमनेन अश्रोतव्येन श्रुतेन]।

Mend.—Believer, what is the good of hearing this that should not be heard.

भागु—यदि रहस्यं तत्तिष्ठतु।

Bhagu.—Let it alone if a secret.

क्षप—ण रहस्सं किन्दु अदिणिसंसम् [न रहस्यं किन्तु अतिनृशंसम्]।

Mend.—Not a secret but very painful (lit. cruel).

भागु—यदि न रहस्यं तत् कथ्यताम् ।

Bhagu.—Let it be told if not a secret.

क्षप सावगा ण रहस्सं एदं तहवि ण कहिस्सं [श्रावक, न रहस्यमेतत् तथापि न कथयिष्यामि]।

Mend.—Believer, it is not a secret, yet I will not tell it.

भागु—अहमपि मुद्रां न दास्यामि ।

Bhagu.—I too will not grant you a pass.

क्षप—(स्वगतम) युक्तमिदानीमर्थिने कथयितुम् । (प्रकाशम्) का गई। सुणदु सावगो। अत्थि दाव अहं मन्द-भग्गो पुढमं पाडलिउत्ते णिवसमाणो रक्खसेण मित्तत्तणं उवगदे। तहिं अवसले लक्खसेण गूढं विसकण्णआपओअं उप्पादिअ घादिदे पव्वदीसले। [का गतिः। शृणोतु श्रावकः। अस्ति तावत् अहं मन्दभाग्यः प्रथमं पाटलिपुत्रे निवसन् राक्षसेन मित्रत्वमुपगतः। तस्मिन्नवसरे राक्षसेन गूढं विषकन्याकाप्रयोगमुत्पाद्य घातितः पर्वतेश्वरः।]

Mend.—(*To himself*) It is now meet that I tell at entreaties. (*Aloud*) What help (is there)? Listen, Believer. It is a fact, that formerly my ill-starred self living in Pataliputra contracted friendship with Rakshasa. During that period Parvatesvara was caused to be killed by Rakshasa who devised the means of the application of the (ill-starred) poison-girl.

CHARCHA

1. बलवान् etc.—प्रणयकृत: कोप: प्रणयकोप: । किम् may be taken as प्रश्न or qualifying अपराद्धम् । In the first case अप + राध (दिवादि) + क्त भावे अपराद्धम् offence. For the second, derive अप + राध (स्वादि) + क्त कर्मणि अपराद्धम् ill-served

2. किमपि राक्षसेन etc.—किमपि is a compound अव्यय meaning some how. आत्मन: has शेषविवक्षया षष्ठी ; ४र्थी is expected because अप + राध is द्रोहार्थ । Cf.—"न दूये सात्वतीसूनुर्यन्मह्यमपराध्यति"—*Magha* II. Telang reads हताशो मन्दभाग्य: आत्मन: कर्मसु लज्जे । But जीवासिद्धि refers to be act that might cause him to blush. Besides न किमपि राक्षसेन अपराद्धम् seems to imply अन्येन अपराद्धम्; so स्वयम् अपराध्यामि in the latter half would be in keeping with it.

3. युक्तमिदानीम् etc.—He was anxious that his communication should not be taken as a voluntary one, but one extorted from him by very pressing importunities. This will create faith in the news otherwise it is likely to cause suspicion. 'इदानीम्' अधुना दूरं प्रस्तुतायामर्थितायाम् इत्यर्थ: 'अर्थिने कथयितुं युक्तम्' – Bhagurayana having proved to be a derermined अर्थी I may tell him.

4. घातित: पर्वतेश्वर:—The rumour fixing the guilt on Rakshas had not reached Malayaketu's capital. Rakshasa was aware of it (cf.—परिहृतमयश: etc. Act II, Para 35). But he thought outside Chanakya's following, no one would believe it. Now that Bhagurayana's villainy has created distrust in Rakshasa in the mind of Malayaketu, Indusarman thinks it to be the right moment to break the news with Malayaketu to whom he knew Bhagurayana was sure to communicate the information at once.

9. मलय—(सवाष्पमात्मगतम्) कथं राक्षसेन घातितस्तातो न चाणक्येन ।

Malaya.—(In tears)—To himself) How so! Father was done to death by Rakshasa and not by Chanakya!

भागु—भदन्त ततस्ततः ?

Bhagu.—Next, Mendicant, what next ?

क्षप—तदो हगे रक्खसस्स मित्तं त्ति कदुअ चाणक्कहदएण सणिक्कालं णअरादो णिव्वासिदो। दाणीं वि लक्खसेण अणेअ-अकज्जकुसलेण किंवि तालिसं आलहीअदि जेण हगे जीअलो-आदो णिक्कासिज्जेमि [ततोऽहं राक्षसस्य मित्रमिति कृत्वा चाणक्यहतकेन सनिकारं नगरान्निर्वासितः। इदानीमपि राक्षसेन अनेकाकार्यकुशलेन किमपि तादृशमारभ्यते येनाहं जीवलोकात् निष्कासिष्ये]।

Mend.—Thereat I was expelled from the city with indignities by cursed Chanakya, because, as he said, I was Rakshasa's friend. Now again is begun by Rakshasa, clever at misdeeds of sorts, something of such a type as to drive me out of the land of the living.

भागु—भदन्त, प्रतिश्रुतराज्यार्धमयच्छता चाणक्यहतकेन इदमकार्यमनुष्ठितं न राक्षसेन इति श्रुतमस्माभिः।

Bhagu.—Mendicant, this indeed was done by Chanakya not parting with the promised half of the kingdom and not by Rakshasa, this is what has been heard by us.

क्षप—(कर्णौ पिधाय) सन्तं पावं। चाणक्केण विसकण्णाए णामंवि ण सुदम् [शान्तं पापम्। चाणक्येन विषकन्याया नामापि न श्रुतम्]।

Mend.—(*Blocking his ears*) Begone sin! Not the name even of the poison-girl was heard by Chanakya.

भागु—मुद्रा दीयते। एहि कुमारं श्रावय।

Bhagu.—The pass is being issued. Come inform the Prince.

CHARCHA

1. राक्षसस्य मित्रमिति कृत्वा—He suppresses the fact of his own complicity in the matter, because Malayaketu's people would then treat him with the contempt he deserved. The fact is he was all along in league with Chanakya, and when he was employed by Rakshasa to treat Chandragupta with the poison-girl, he set her upon Parvateswara instead Thus while Rakshasa's attempt was foiled by Jivasiddhi himself, the Minister, with unbounded faith in the mendicant did not know how to explain the mystery and attributed the mishap to दैव। Cf —'कन्यैव विषाङ्गना etc" Act II, Sl 15, 'कन्या तस्य वधाय etc." Act II, Sl. 16, "कथामदग्निहत्य त्वद्दस्य etc." Act. IV, Sl. 2.

2. इदानीमपि etc.—Once I have suffered through his friendship, but the suffering was not much, involving as it did a mere change of residence. This time however Rakshasa is at something still more heinous, and the result will be that as before I shall be hauled up as his friend and punished with punishment not merely from the city, but from the Earth itself. The fault is mine, for I allow myself to be taken as his friend—स्वयमेव आत्मनः अपराध्यामि। I have therefore made up my mind to cut off all connection with Rakshasa and "तावत् तत्र गमिष्यामि यत्र राक्षसस्य पिशाचस्य नामापि न श्रूयते"।

3. कुमारं श्रावय—श्रु is treated here as बुद्ध्यर्थं। This is irregular (see *ante*).

10. मलय—(उपसृत्य)

श्रुतं सखे श्रवणविदारणं वचः

सुहृन्मुखाद्रिपुमधिकृत्य भाषितम् ।

पितुर्वधव्यसनमिदं हि येन मे

चिरादपि द्विगुणमिवाद्य वर्धते ॥ ६ ॥

Malaya—(*Advancing*) Friend the ear splitting words, spoken with reference to the enemy have been heard by me from his friend's mouth—words by which this calamity of the murder of father even after such a long time, grows unto me as if indeed two fold to-day.

अन्वयः ॥ हे सखे रिपुमधिकृत्य भाषितं श्रवणविदारणं वचः सुहृन्मुखात् श्रुतम् । येन इदं मे पितुर्वधव्यसनं चिरादपि अद्य द्विगुणमिव वर्धते हि । व्याख्या—हे 'सखे' मित्र भागुरायण 'रिपुं' मदीय शत्रुं राक्षसम् 'अधिकृत्य' आश्रित्य 'भाषितं' कथितम् 'श्रवणयोः' कर्णयोः 'विदारणं' दारुणतया भेदकमत्र 'वचः' वचनं तातप्रणाशाश्रयं वाक्यं 'सुहृदः' मित्रस्य विपोरिव राक्षसस्य सुहृदः जीवसिद्धेः अतएव विश्वास्यस्य 'मुखात् श्रुतम्' तत् तस्य पुनः श्रावणं निष्प्रयोजनम् । ततः किमित्याह— येन वचसा येन श्रवणेन वा 'इदम्' एतत् कालोचितेन वेषेण सूचितं 'मे पितुः' यो 'वधः' उपांशुघातः तद्रूपं यत् 'व्यसनं' विपत् । यद्वा—'पितुः' तातस्य 'वधेन' उपांशुघातेन यत् 'व्यसनं' भ्रंशः स्मृत्य इत्यर्थः । तत् 'चिरादपि' बहोरपि कालात् 'अद्य' अस्मिन् क्षणे 'द्विगुणमिव' पूर्वानुभूतात् प्रबलतरमिव 'वर्धते हि' दीप्यते एव । शत्रुणा चाणक्येन घातितस्तात इति तापकारणं सत्यं किन्तु मित्रवत् पूजितेन राक्षसेन घातित इति तु असह्यम् इति भावः ।

CHARCHA

1. श्रवण etc.—विदारयति इति वि + दारि + ल्युट् कर्तरि आकृतिगण विदारणम् । श्रवणयोर्विदारणम् । Or श्रवणे विदीर्येते अनेन इति श्रवण + वि + दार + ल्युट् करणे । This shows to what extent Malayaketu was affected by the news. This is just as Chanakya expected.

2. सुहृन्मुखात्—His own friend informs against him, hence there is no reason to doubt the correctness of the information.

3. रिपुम्—The news is terrible (श्रवणविदारणं), and it is well authenticated (सुहृन्मुखात्)। Hence the person concerned is an enemy. This is enough for the भेद intended by Chanakya. But the crafty diplomat does not stop here (see supra).

11. क्षप—(स्वगतम्) अये श्रुतं मलयकेतुहतकेन, हन्त कृतार्थोऽस्मि (इति निष्क्रान्तः)।

Mend.—(*To himself*) Ha ! it is heard by cursed Malayaketu. Hurrah ! I have my purpose served. (*Exit*).

मलय—(प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा) राक्षस राक्षस युक्तं युक्तम् ।

मित्रं ममायमिति निर्वृतचित्तवृत्तिं
विश्रम्भतस्त्वयि निवेशितसर्वकार्यम् ।
तातं निपात्य सह बन्धुजनाश्रुतोयै-
रन्वर्थतोऽपि ननु राक्षस राक्षसोऽसि ॥ ७ ॥

Malaya.—(*Fixing his gaze in the sky as on something visible*) Rakshasa, Rakshasa, this is fitting, fitting indeed ! Oh Rakshasa, literally too have you become a Rakshasa (demon) indeed, having, along with the tears of the kindred, brought down father who had his mind's care (lit. action) eased with all affairs entrusted to you in the confidence that you were his friend.

CHARCHA

1. अये etc.—The mendicant did not know that Malayaketu was within hearing. But he learns from Malayaketu's words that—(i) he had heard all, (ii) he has taken the news as

true, (iii) he now treats Rakshas as an enemy. Hence he exclaims कृतार्थोऽस्मि—I have well-served my end—Chanakya's महत्कार्य्यं (Act I) is now accomplished.

2. अन्वयः॥ ननु राक्षस, अयं मम मित्रम् इति विस्रम्भतः त्वयि निवेशित-सर्वकार्य्यम् (अतएव) निर्वृतचित्तवृत्तिं तातं बन्धुजनाश्रुतोयैः सह निपात्य अन्वर्थतोऽपि राक्षसः असि। व्याख्या— ननु' अयि भो 'राक्षस अयं मम मित्रम्' एष राक्षसो मे सुहृत् 'इति विस्रम्भतः' एवंविधात् विश्वासात् [पञ्चम्यास्तसिः] 'त्वयि निवेशितं समर्पितं 'सर्वकार्य्यं' निखिलं राज्यतन्त्रं येन तादृशम् अतएव 'निर्वृता' स्वस्था 'चित्तवृत्तिः' मनोव्यापारः यस्य तादृशं 'तातं' जनकं मे पर्वतेश्वरं 'बन्धुजनानां' स्वगणानाम् 'अश्रुतोयैः' नेत्रजलैः 'सह निपात्य' धराशायिनं कृत्वा प्राणैर्वियोज्य इत्यर्थः 'अन्वर्थतः अपि' अभिधेयद्वारेण च 'राक्षसः असि'। न केवलं नाम्ना राक्षसस्त्वं परन्तु कर्मणा अनेन यथार्थमेव राक्षसः संवृत्तोऽसि।

3. मित्रं ममायम् etc.—*Dhundhi* remarks "अनेन ज्ञायते राक्षसपर्वतकयोः पूर्वं महत् सौहृदमासीत्। अनन्तरं चाणक्येन राज्यार्द्धदानपरिपणप्रलोभनेन राक्षसात् विभेद्य स्वकार्य्यसिद्धये पर्वतकः सहायत्वेन प्रगुणीकृत इति। तथा च अनुपदमेव कुपितो मलयकेतुर्भागुरायणेन समाधीयते 'तस्मिन्काले सर्वार्थसिद्धिं राजानम्' इत्यादिना 'महानर्थान्तिरासीत' इत्यन्तेन ग्रन्थेन।" Telang reads ममेदम् which seems to emphasise the मित्रता rendering the विधेय as प्रधान ; hence इदम् takes the gender of the विधेय, *i. e.*, of मित्र।

4. अन्वर्थतः etc.—अनुगतः अर्थः अन्वर्थः the meaning attached. तेन। तृतीयायास्तसि as in "दुष्टः शब्दः स्वरतो वर्णतो वा"। Here play or pun is on the word राक्षस which means a monster You are राक्षस in name ; but by this act you are one in deed also. Hence you keep within the meaning of your name (अन्वर्थतः राक्षसः)।

12. भागु—(स्वगतम्) रक्षणीया राक्षसस्य प्राणा इत्यार्य्यादेशः भवतु एवं तावत्। (प्रकाशम्) कुमार, आलमावेगेन। आसनस्थं कुमारं किञ्चित् विज्ञापयितुमिच्छामि।

Bhag.—(*To himself*) Noble Sir's command is that Rakshasa's life is to be spared. Let it be thus (managed). (*Aloud*

Prince away with excitement. I wish to say something to Prince (when you are seated.

मलय—(उपविश्य) सखे किमसि वक्तुकामः ?

Mal.—(*Sitting down*) Friend what are you about to say ?

भागु—कुमार, इह खलु अर्थशास्त्रव्यवहारिणाम् अर्थवशात् अरिमित्रोदासीनव्यवस्था न लौकिकानामिव स्वेच्छावशात्। तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो राक्षसस्य चन्द्रगुप्तादपि बलीयस्तया सुगृहीतनामा देवः पर्वतेश्वर एव अर्थपरिपन्थी महानरातिरासीत्। तस्मिंश्च राक्षसेन इदमनुष्ठितम् इति नास्ति दोष एव अत्र इति पश्यामि। पश्यतु कुमारः—

Bhag.—With those who here practice the science of diplomacy, the classification into foes, friends and neutrals is from consideration of interest and not from the sway of personal inclination as with ordinary people. On that occasion to Rakshasa seeking to make Sarvarthasiddhi the King, it was Sire Parvartesvara of blessed name who become the great enemy crossing his purpose, stronger as he was than even Chandragupta ; and unto him was done this by Rakshasa. So there is no blame in it. This is what I think. Mark, Prince—

CHARCHA

1. भवतु एवं तावत—'एवम्' ईदृशम् 'तावत भवतु'—Let it be thus Managed. This refers to what he is about to do.

2. अर्थशास्त्र &c.—अर्थ is धन wealth. अर्थस्य शास्त्रम् the science of Political Economy. Here it is नीतिशास्त्रम् the science of state-

craft. तेन व्यवहरन्ति इति अर्थशास्त्र + वि + अव + हृ + णिनि कर्तरि ताच्छील्ये &c. तेषाम ।

3. अर्थवशात—अर्थ here is प्रयोजन interest. तस्य वशम आयत्तता &c.

4. अरिमित्र &c.—अरि enemy-kings; मित्र friendly kings; उदासीन indifferent kings, There are 12 in all. See Manu VII and Mallinath on "उदेतमप्युच्छिन्द्यात् राजसु द्वादशस्वपि" Magha II, 81. वि + अव + स्था + अङ् भावे व्यवस्था grouping, classification. अरिमित्रोदासीनानां व्यवस्था ।

5. लौकिकानाम—लोके भवा लौकिकाः as happen in the world. ठञ् अध्यात्मादि । Refers to the ordinary run of people, as in "लौकिकानाञ्च साधूनामर्थं वागनुवर्तते"—*Bhavabhuti.*

6. तस्मिन काले &c.—परिपन्थ is a primitive word (अव्युत्पन्न) meaning परपथ way all round (परितः पन्थाः परिपथः)। "परिपथशब्दपर्यायः परिपन्थशब्दःअस्ति"—*Kasika.* परिपन्थः अस्य अस्ति इति परिपन्थ + इनि मत्वर्थे परिपन्थी one with a way all round *i. e.*, an enemy who is on the look out for a loop—hole. "रिपौ वैरिसपत्नारि" इत्युपक्रम्य 'प्रत्यर्थिपरिपन्थिनः' इत्यमरः । On this Bhanuji comments "परि दोषाख्यानं पन्थयति शीलः" *i. e.*, परि + पथि (गतौ चुरादि) + णिनि कर्तरि ताच्छील्ये परिपन्थी । अर्थस्य परिपन्थी inimical to his interest. Hence, though previously a friend, he became an enemy—a great enemy (महानरातिः) · It was his own fault not Rakshasa's. Telang adds यतः before तस्मिन् काले। It is superflous and has no syntactical connection with what follows.

13. मित्राणि शत्रुत्वमुपानयन्ती मित्रत्वमर्थवशाच्च शत्रून् ।
नीतिर्नयत्यस्मृतपूर्ववृत्तं जन्मान्तरं जीवत एव पुंसः ॥८॥

तदत्र वस्तुनि नोपालम्भनीयो राक्षसः। आ नन्दराज्यलाभात् उपग्राह्यश्च। परतश्च परिग्रहे वा परित्यागे वा कुमारः प्रमाणम्।

To one still alive, Policy bestows new birth with prior events unremembered, giving unto him the character of a foe

to friends and that of a friend to foes under the sway of self-interest. So in this matter Rakshasa is not to be blamed but has to be humoured until the acquisition of Nanda's kingdom. Thereafter the Prince will decide if to retain or to dismiss him.

मलय—एवं सख समग्गृहष्टवानसि। यतः अमात्यवधे प्रकृतिक्षोभः स्यात् एवञ्च संदिग्धो विजयः।

Mal.—So it is friend ; rightly have you viewed it. For at the execution of the minister discontent among the people would follow, thus victory would be jeopardised.

(प्रविश्य) पुरुषः—जेदु कुमारो। अज्ज, गुम्मट्ठाणाधिकिद दीहरक्खो विण्णवेदि एसो क्खु अह्मेहिं कडआदो णिक्कमन्तो अगहीदमुद्दो सलेहो पुरिसो गहीदो। ता पच्चक्खीकरेदु णं अज्जोत्ति। [जयतु कुमारः। आर्य, गुल्मस्थानाधिकृतो दीर्घरक्षो विज्ञापयति एष खलु अस्माभिः कटकान्निष्क्रामन् अगृहीतमुद्रः सलेखः पुरुषो गृहीतः, तत् प्रत्यक्षीकरोतु एनमार्यः इति]।

(*Entering*) *Attendant*—Let Prince prosper. Noble Sir, Dirgharaksha, in charge of the piquet-station, thus reports—"This man, with a letter and without a pass, slipping away from the camp, was arrested by us ; so let Noble Sir see him."

भागु—भद्र प्रवेशय।

Bhag.—Good man, show him in.

पुरुष—तह [तथा] (इति निष्क्रान्तः)।

Atten.—So be it. (*Exit.*)

अन्वयः ॥ अर्थवशात् नीतिः अस्मृतपूर्वंवृत्तं (यथा यथा) अस्य मित्राणि शत्रुत्वं शत्रुंश्च मित्रत्वम् उपानयन्ती जीवत एव पुंसः जन्मान्तरं नयति । व्याख्या—'अर्थवशात्' प्रयोजनानुरोधात् 'नीतिः' नयव्यवहारः 'अस्मृतं' स्मृतिपथमनारूढं 'पूर्ववृत्तं' प्राग्व्यवहारः पूर्वसम्बन्ध इत्यर्थः यस्मिन् कर्मणि तत् यथा तथा 'अस्य' पुंसः 'मित्राणि' सुहृदः 'शत्रुत्वम्' अरितां 'शत्रुंश्च' अरानपि 'मित्रत्वं' सुहृत्ताम् 'उपानयन्ती' प्रापयन्ती सती 'जीवत एव पुंसः' जीवलोके वर्त्तमानस्यैव पुरुषस्य सम्बन्धे 'जन्मान्तरं' अन्यत् जन्म इव 'नयति' उपहरति । नयजीवी प्रयोजनानुरोधात् मित्रस्य मित्रत्वं विस्मृत्य शत्रुमिव तं पश्यति । तत् यदि राक्षसस्तदानीं मित्रे एव पर्वतेश्वरे अमित्रवदाचरितवान् स दोषो नयप्रयोगस्य न राक्षसस्य इति पश्यतु कुमारः ।

CHARCHA

1. अस्मृत etc.—See व्याख्या । This may also be taken as qualifying शत्रुत्वम् and मित्रत्वम् instead of the क्रिया in उपानयन्ती । Either way the *new* stage, be it one of शत्रुत्व or मित्रत्व, begins in complete forgetfulness of the previous stage. This is just what happens in a new birth also. Hence these new stages are as it were so many new lives. अस्मृतपूर्ववृत्तं शत्रुत्वम् मित्रत्वञ्च जन्मान्तरमिव । *Or*—अस्मृतपूर्ववृत्तं शत्रुत्वोपानयनं मित्रत्वोपानयनञ्च जन्मान्तरनयनमिव ।

2. जन्मान्तरं नयति—Literally this is absurd hence this means जन्मान्तरं नयतीव ।

3. अत्र वस्तुनि—अस्मिन् पर्वतेश्वरवधे इत्यर्थः ।

4. उपग्राह्यः—उप + ग्रह means 'to engage'. उप + ग्रह + ण्यत् कर्मणि । Rakshasa has to be retained in his present capacity at the head of your advisors, only hencefourth we shall have to watch him carefully.

5. अमात्यवधे—अमात्य is minister, not of Malayaketu, but of Nanda. Having been Nanda's minister, and also of Parvataka for sometime, Rakshasa is called Minister Rakshasa. The minister of Malayaketu at the time was Bhagurayana. Cf.—"अमात्यपदं प्राकृतः" Act III, Para 30.

6. प्रकृतिक्षोभः – प्रकृति subjects, *i. e.*, those at Kusumapura that are devoted to Nanda. प्रकृतीनां क्षोभ &c.

7. संदिग्धः—सम + दिह is 'to entertain doubts' cf.—सन्दिग्धे कार्यवस्तुनि"—*Magha.* In doubts the mind wanders and सम + दिह is therefore here taken as गत्यर्थ । Thus संदिग्धे आसन् इति सम् + दिह + क्त अधिकरणे by "अधिकरणे च ध्रौव्यगतिप्रत्यवसानार्थेभ्यः" ।

8. आर्य &c.—This is addressed to Bhagurayana. The exclamation जयतु कुमारः is of course meant for Malayaketu.

9. गुल्मस्थानाधिकृत—For गुल्म see *ante*. गुल्मस्थाने अधिकृतः नियुक्तः ।

14. (ततः प्रविशति पुरुषेणानुगम्यमानः संयतः सिद्धार्थकः)

सिद्धा—(स्वगतम्)

आणंतीए गुणेसु दोसेसु परंमुहं कुणन्तीए ।
अह्यारिसजननीए पणमामो सामिभत्तीए ॥ ८ ॥
[आनयन्त्यै गुणेषु दोषेषु पराङ्मुखं कुर्वन्त्यै ।
[अस्मादृशजनन्यै प्रणमामः स्वामिभक्त्यै] ॥

(*Now enter Siddharthaka fettered and followed by the attendant*). *Sidh.*—(*To himself*) We bow to devotion to the employer which is a mother to those of our type drawing us towards her virtues and causing us to shut our eyes to (lit. to stand with face averted in the matter of) her faults.

पुरुषः—अज्ज अअं से पुरिसो [आर्य, अयं स पुरुषः] ।

Att.—Noble Sir, here is the man.

भागु—(नाट्येनावलोक्य) भद्र, किमयमागन्तुक आहोस्वित् इहैव कस्यचित् परिग्रहः ।

Bhag.—(*Acting observation*) Good man, is he a new arrival, or some one's servant in this very place ?

सिद्धा—अज्ज, अहं खु अमच्चरक्खसस्स सेवओ [आर्य, अहं खलु अमात्यराक्षसस्य सेवकः]।

Siddh.—Noble Sir I am Minister Rakshasa's servant.

भागु—भद्र, तत् किमगृहीतमुद्रः कटकान्निष्क्रामसि।

Bhag.—Why then, good man, do you go out of the camp without a pass ?

सिद्धा—अज्ज, कज्जगोरवेण तुवराविदो म्हि [आर्य, कार्य-गौरवेण त्वरायितोऽस्मि]।

Siddh.- Noble Sir, I am being hastened by the gravity of my mission (lit—of my work).

भागु—कीदृशं तत् कार्य्यगौरवं यत् राजशासनमुल्लङ्घयति ?

Bhag.—What sort of gravity of work is that which causes you to trangress command ?

मलय—सखे भागुरायण लेखमुपनय।

Mal.—Friend Bhagurayana, bring me the letter.

भागु—(सिद्धार्थकहस्तात् लेखं गृहीत्वा मुद्रां दृष्ट्वा) कुमार अयं लेखः। राक्षसनामाङ्कितेयं मुद्रा।

Bhag—(*Taking the letter from Siddarthaka's hand and noticing the seal*) Prince here is the letter. The seal is marked with Rakshasa's name.

मलय—मुद्रां परिपालयन् उद्घाट्य दर्शय।

Mal.—Show me having opened it preserving the seal.

भागु—तथा कृत्वा दर्शयति।

Bhag.—(*Shows the letter doing as desired*).

CHARCHA

1. अन्वयः ॥ गुणेषु आनयन्त्यै दोषेषु पराङ्मुखं कुर्वत्यै अस्मादृशजनन्यै स्वामिभक्त्यै प्रणामः। व्याख्या—'गुणेषु' स्वामिभक्तिरूपाया जनन्या आत्मगुणेषु विषये 'आनयन्त्यै' अस्मादृशम् अभिमुखं कुर्वत्यै 'दोषेषु तस्या एव आत्मदोषेषु विषये 'पराङ्मुखम्' अस्मादृशं विमुखवदनं 'कुर्वत्यै विदधत्यै 'अस्मादृशानां' मद्विधानां सेवकानां 'जनन्यै' अन्नदानादिपोषणकर्मभिः मातृरूपायै 'स्वामिभक्त्यै' प्रभुपरायणतायै 'प्रणामः' नमस्कारः। यथा जनन्या गुणा एव ग्राह्या दोषा उपेक्ष्याः, जननीरूपाया मे राजभक्तेरपि तथा। तत राजभक्त्या नोदितः सदोषमप्यदो राक्षसवञ्चनकर्म करिष्ये इत्यर्थः।

2. गुणेषु—विषयाधिकरणे ७मी। नी is द्विकर्मक with an अकथित कर्म। That कर्म however is here not अकथित, but कथित as आधार। Hence आधारविवक्षया अधिकरणत्वं न तु कर्मत्वम्। Cf. – "भागुरायणात् मुद्रां याचे" Para 3. *ante.*

3. अस्मादृश &c. – See व्याख्या। Mother's virtues only are noticed, faults are ignored. Loyalty is my mother ; I take no notice of her faults but attend to her virtues only. Hence, though treachery to Rakshasa is heinous in me, still urged by loyalty I do not hesitate at it.

4. स्वामिभक्त्यै—प्र + नम is सकर्मक ; hence स्वामिभक्तिम् is expected. We may say स्वामिभक्तिमनुकूलयितुं प्रणामः इति स्वामिभक्त्यै प्रणामः—'क्रियार्थोपपदस्य च कर्मणि स्थानिनः" इति ४र्थी। Cf.—"प्रणम्य शितिकण्ठाय विबुधास्तदनन्तरम्" – *Kumara*

5. आगन्तुकः—Here Bhagurayana feigns inacquaintance. The fact is, सिद्धार्थक and भागुरायण are both officers of Chandra gupta and they left Kusumapura together on the same mission (See Act I).

6. परिग्रहः—परिगृह्यते इति परि + ग्रह + अप् कर्मणि a servant.

7. त्वरायितः—त्वरा haste. त्वराम् अयितः गमितः त्वरायितः। क्यङ् does not give the sense, for we do not want to say acting *like* one in haste, but he was actually in haste.

8. उल्लङ्घयति—त्वं राजशासनम् उल्लङ्घयसि = कार्यगौरवं त्वां राजशासनम् उल्लङ्घयति। हेतुमण्णिच् after स्वार्थिक णिच्।

9. परिपालयन्—पालि is 'to guard' ; hence परिपालयन् preserving.

10. उद्घाट्य—उद + घट् (संघातेषु रादि) + ल्यप । This is not मित् । घट चेष्टायाम् is मित, cf—"अन्वयेन घटितम्", *supra.*

15. मलय—(वाचयति) "स्वस्ति ! यथास्थानं कुतोऽपि कोऽपि कमपि पुरुषविशेषम् अवगमयति । अस्मत्प्रतिपक्षं निराकृत्य दर्शिता कापि सत्यता सत्यवादिना । साम्प्रतम् एतेषामपि प्रथममुपन्यस्तसन्धीनाम् अस्मत्सुहृदां पूर्वप्रतिज्ञातसन्धिपरिपणनप्रोत्साहनेन सत्यसन्धः प्रीतिमुत्पादयितुमर्हति । एतेऽपि एवमुपगृहीताः सन्तः स्वाश्रयविनाशेन उपकारिणमाश्रयिष्यन्ति । अविस्मृतमेतत् सत्यवतः स्मारयामः—एतेषां मध्ये केचिदरेः कोषहस्तिभ्यामर्थिनः केचित् विषयेण इति । अलङ्कारत्रयञ्च सत्यवता यदनुप्रेषितं तदुपगतम् । मयापि लेखस्य अशून्यार्थं किञ्चिदनुप्रेषितं तदुपगमनीयम् । वाचिकञ्च आप्ततमादस्मात् श्रोतव्यमिति" । भागुरायण कीदृशो लेखः ?

Mal.—(*Reads*) "May good result. Some one from somewhere informs a certain distinguished personage in the right place thus—Great integrity is shown by your truthful self by dismissing our enemy. True to your promise as your are, it behoves you now, by encouragement regarding the already promised price for the peace, to give pleasure to these friends of mine also to whom peace was previously suggested. Thus retained, these will indeed serve their benefactor by the ruin of their present refuge. Though not forgotten by the truthful one, we remind that among these, seme are tempted by the treasure and elephants of the enemy. some by his territories. The three pieces of jewellery which have been sent by the truthful one are received. By me too a trifling accompain-

ment to the letter is forwarded ; it deserves to be accepted. Verbal message also has to be heard from this most trusted person". Bhagurayana, what sort of a letter is this ?

CHARCHA

1. यथास्थानम &c.—स्थानमनतिक्रम्य यथास्थानम । स्थान is the destination of the letter. The address, the addressee &c. are all suppressed in accordance with the statement प्रथमं तावत् अव्यक्तम &c. Act. I.

2. पुरुषविशेषम—विशिष्यते or विशिष्यते इति विशेषः distinguished. पुरुषाणां विशेषः &c. Cf.—"अन्तर्यविशेषवलाभेन" *Sak* Act I.

3. सत्यता सत्यवादिना—सत्य in सत्यवादिना is *truth* With अर्श आद्यच it means *truthful* in सत्यता ।

4. प्रथममुपन्यस्त &c.—'प्रथम' प्राक् उपन्यस्तः' प्रस्तावितः सन्धिः' शेषः तेषाम । Chandragupta first suggested peace to Rakshasa's friends. This is of course untrue

5. अस्मत्सुहृदाम—Refers to कौलूत &c as mentioned in Act I, Sl. 20.

6. पूर्वप्रतिज्ञात &c.—This continues the false story introduced by प्रथमसुपन्यस्तसन्धीनाम । 'पूर्वं' प्रतिज्ञातः' भवता प्रागभ्युक्तः यः 'सन्धः' वैरत्यागः तस्य 'परिपणनं' मूल्यं तत्र 'प्रीतमुहानेन' अवश्यं दास्यामि इत्युक्त्वा &c. Peace was suggested by Chandragupta with a price mentioned. What is wanted now is a confirmation of the price. Also see next.

7. सत्यसन्धः—True to promise This reference to *promise* shows that the प्रतिज्ञा in पूर्वप्रतिज्ञात &c., was चन्द्रगुप्त's But then if चन्द्रगुप्त had already promised the price. the talk of प्रीतसाहन, becomes meaningless and is almost insulting to चन्द्रगुप्त । Perhaps the correct reading of the passage is not before us चन्द्रगुप्त did make some promise undoubtedly as is evident from "प्रथमप्रतिश्रुतः अर्थः सम्पादयितव्यः" in Para 18 *infra*.

8. उपग्रहीताः—उप + ग्रह means 'to retain'. Cf—"आ कन्दराजालाभात् उपगृहीतम" Para 13, ante. Telang reads अनुगृहीताः, but reference

to अनुग्रह is better avoided in a business-contract, the price being for service rendered. उपकारिणम् below is however in favour of Telang. Perhaps the talk of उपकार is a piece of humility.

9. स्वाश्रय &c.—स्वेषाम् आश्रयः, *i. e*, मलयकेतुः।

10. कोषदन्ति &c.—कोषश्च दन्तौ च कोषदन्तिनौ ताभ्याम्। कोषदन्तिभ्यां कृता अर्थनः = कोषदन्तिभ्यामर्थनः। दन्तिन् in singular in the वाक्य has जात्यैकवचनम्। Telang reads कोषदण्डाभ्याम्; but cf.—"अपरौ हस्तिबलं कोषश्च" Para 18 *infra* and "इतरौ हस्तिबलकामुकौ" Para 35, *infra.*

11. अशून्यार्थम्—Telang explains—"लेखस्य अशून्यार्थम् = in order that this letter might not be unaccompained by the customary present' शून्य is void. अशून्य not void, *i. e.*, substantial (which the *words* in an epistle are not). अर्थ is वस्तु। अशून्यः अर्थः अशून्यार्थः something substantial, *i. e.* a present. तम्। Cf.—"अयं लेखस्य अशून्यार्थः" (Page 17 *infra*) spoken with reference to the अलङ्करणपेटिका। Do not take this as a क्रियाविशेषण।

12. वाचिकम्—Verval message. Cf.—"निर्धारितेऽर्थे लेखेन खलूक्त्वा खलु वाचिकम्"—*Magha* II.

13. कीदृशो लेखः—I cannot make out anything of this letter. It is a queer letter. What do *you* think of it ?

16. भागु—भद्र सिद्धार्थक कस्यायं लेखः ?

Bhag.—Gentle Siddharthaka, whose letter is this ?

सिद्धा—अज्ज ण आणामि [आर्य, न जानामि] ।

Siddh.—Noble Sir, I do not know.

भागु—हे धूर्त, लेखो नीयते, न ज्ञायते कस्यायमिति। सर्वं तावत् तिष्ठतु, वाचिकं त्वत्तः केन श्रोतव्यम् ?

Bhag.—Holla, knave, the letter is being carried, but whose it is, is not known. Let all this alone, by whom is the verbal message to be heard from you.

सिद्धा—(भयं नाटयन्) तुम्हेहिं—[युष्माभिः—]।

Siddh.—(*Acting fright*) By you—

भागु—किमस्माभिः ?

Bhag.—By us what ?

सिद्धा—तुम्हेहिं गिह्णीदो ण आणामि किं भणामित्ति [—युष्माभिः गृहीतो न जानामि किं भणामि इति]।

Siddh.—By you arrested, I do not know what I am saying.

भागु—(सरोषम्) एष ज्ञास्यसि। भासुरक, बहिर्नीत्वा तावत् ताड्यतां यावत् कथयति।

Bhag.—(*Angrily*) You shall know presently. Bhasuraka, take him outside and batter him till he discloses all.

पुरुषः—जं अमच्चो आणवेदि [यदमात्य आज्ञापयति]। (इति तेन सह निष्क्रम्य पुनः प्रविश्य) अज्ज इअं तस्स ताडिअमाणस्स णाम मुद्दालञ्छिदा पेडिआ कक्खादो णिवडिदा [आर्य, इयं तस्य ताड्यमानस्य नाम मुद्रालाञ्छिता पेटिका कक्षतो निपतिता]।

Attendant—As the Minister commands (*Going out with him and coming back*) Noble Sir. this basket marked with a seal has dropped from his arm-pit, as he was being thrashed.

CHARCHA

1. भद्र सिद्धार्थक &c.—Bhagurayana has treated him as a stranger. Cf.—"किमयमागन्तुकः" *ante*. Yet he now addresses him by name. It seems "भद्र कस्यायं लेखः" is the correct reading. कस्यायं लेखः refers to the addressee, cf. —"चन्द्रगुप्तस्य लेखः" Para 17.

2. सर्वं तावत् &c.—Very well I shall not question you on these points, but restrict myself to the verbal massage alone.

3. युष्माभिः—The speech is here interrupted by the impatience of Bhagurayana. Dhundhi thinks otherwise and treats this as a complete answer to केन श्रोतव्यम् of भागुरायण। Then युष्माभिः = युष्माभिः श्रोतव्यम्। "युष्मच्छब्दगौरवीकर्त्रैवात्र सर्वः समारम्भः। .. श्रोतव्यमिति वाक्यशेषः। .."—*Dhundhi*. The tone of the reply then becomes ironical and does not suit the stage-direction "भयं नाटयन्"।

4 किमस्माभिः—किम् may be treated here as an exclamation also. Translate—"What! By us?"

5. युष्माभिरगृहीतः &c.—This speech has been interrupted above. Dhundhi reads मिश्रैः गृहीतः and explains—"मिश्रशब्दः पूज्यवचनः" and has reference to युष्माभिः of the previous speech, *i. e.*, मिश्रैः युष्माभिः गृहीतः (= पूज्यैः युष्माभिरगृहीतः) is what is intended. This supposes that मिश्र by itself means पूज्य। It is however usual to take it as पूज्यार्थक only when compounded. Cf.—"प्रशंसा वचनत्वञ्चैषां समासे एव इति वाक्यं न भवति"।

6. न जानामि &c.—This means—'The arrest has frightened me out of my wits and perhaps I am talking incoherently I really do not know".

7. एष जानासि—You will know now. The hammering will bring you to your sense.

17 भागु—(विलोक्य) कुमार, इयमपि राक्षसमुद्राङ्कितैव।

Bhag.—(*Observing*) Prince, this too is indeed stamped with Rakshasa's seal.

मलय—सखे अयं लेखस्य अशून्यार्थो भविष्यति। इमामपि मुद्रां परिपालयन् उद्घाट्य दर्शय। (भागुरायणस्तथा कृत्वा दर्शयति)।

Mal—Friend, this will prove to be the accompainiment

of the letter. Open this too, preserving the seal, and show me. (*Bhagurayana does the same and shows*).

मलय—(विलोक्य) अये यदिदमाभरणं मया स्वशरीरादवतार्य राक्षसाय प्रेषितम् । व्यक्तं चन्द्रगुप्तस्य लेखः ।

Mal.—(*Observing*) Ha ! This is the jewellery that was taken off from my own body and sent to Rakshasa. Evidently the letter is Chandragupta's.

भागु कुमार एष निर्णीयते एव संशयः । भद्र, पुनरपि ताड्यताम् ।

Bhag.—Here, Prince, the guess (lit.—doubt) is being confirmed. Good man, let him be drubbed again.

पुरुषः—तथा (इति निष्क्रम्य सिद्धार्थकेन सह पुनः प्रविश्य) एसो खु ताडिअमाणो कुमारस्स एव्व णिवेदेमित्ति भणादि [एष खलु ताड्यमानः कुमारस्यैव निवेदयामि इति भणति] ।

Attendant—So be it. (*Going out and coming back with Siddharthaka*) Being thrashed, he says, he will tell all to Prince himself.

मलय—तथा भवतु ।

Mal.—Be it so

सिद्धा (पादयोर्निपत्य) अभएण मे कुमारो पसादं करेदु [अभयेन मे कुमारः प्रसादं करोतु] ।

Siddh.—(*Falling at his feet*) May Prince favour me with (promise of) impunity.

मलय—भद्र अभयमेव परवतो जनस्य । निवेद्यतां यथावस्थितम् ।

Mal.—Good man, a dependant always has impunity. Let it be told as it is.

सिद्धा—णिसामेदु कुमारो। अहं क्खु अमच्चरक्खसेण इमं लेहं देइअ चन्दउत्तसआसं पेसिदा [निशामयतु कुमारः। अहं खलु अमात्यराक्षसेन इमं लेखं दत्त्वा चन्द्रगुप्तसकाशं प्रेषितः]।

Siddh.—Let Prince listen. I was really given this letter by minister Rakshasa and despatched to Chandragupta.

CHARCHA

1. अयं लेखस्य अशून्यार्थः—अशून्यार्थः is the विधेय। Hence विधेयप्राधान्यात् अयमिति पुलिङ्गनिर्देशः and पेटका अयम् अशून्यार्थः is not to be condemned. For अशून्यार्थः see Para 15, *ante*.

2. उद्घाट्य दर्शय—See Para 14, *ante*.

3. अभयम—भयस्य अभावः अभयम् safety, अव्ययी—। By लक्षणा here this means *promise* of safety. तेन।

4. परवत.—See हन्त परवान्, Act III, Sl. 4., "परवती चावभवती"—*Sak* Act II.

5. यथावस्थितम्—अवस्थित is हन्त transpired. अवस्थितमनतिक्रम्य निवेद्यताम्, यथावस्थितं निवेद्यताम्। अव्ययी—qual. निवेद्यताम्।

6. निशामयतु—See श्रावक निशामय Para 3, *ante*.

18. मलय—वाचिकमिदानीं श्रोतुमिच्छामि।

Mal.—I wish now to hear the verbal message.

सिद्धा—कुमाल, आदिट्ठोम्हि अमच्चेण यहा—"एदे मह वअस्सा पञ्च राआणो तुए सह समुप्पण्णसिणेहा। ते जहा—कुलूदाहिवो चित्तवम्मो मलअणअराहिवो, सिंहणादो कश्मीर देशणाहो पुक्खरक्खो सिन्धुराओ सिन्धुसेणो, पारसीओ मेह-

बाहोत्ति । एदेसु पुढमगिहोदा तिण्णि राआणो मलअकेदुणा विसअं इच्छन्दि अवरो हत्थिवलं कोसं अ । ता जह चाणक्कं णिराकरिअ महाभाएण मह पीदि समुप्पादिदा तहा एदाणं वि पुढमभणिदो अत्थो सम्पादयिदव्वोत्ति" एत्तिओ वाआसंदेसो [कुमार, आदिष्टोऽस्मि अमात्येन यथा एते मम वयस्याः पञ्च राजानस्त्वया सह समुत्पन्नस्नेहाः । ते यथा—कुलूताधिपश्चित्रवर्मा, मलयनगराधिपः सिंहनादः, काश्मीरदेशनाथः पुष्कराक्षः, सिन्धुराजः सिन्धुषेणः पारसीको मेघनाद इति । एतेषु प्रथमगृहीतास्त्रयो राजानो मलयकेतोर्विषयमिच्छन्ति अपरो हस्तिबलं कोषञ्च । तत् यथा चाणक्यं निराकृत्य महाभागेन मम प्रीतिः समुत्पादिता यथा एतेषामपि प्रथमभणितोऽर्थः सम्पादयितव्यः इति"—एतावान् वाक्सन्देशः] ।

Siddh.—Prince, I was instructed by minister Rakshasa thus—"My friends, these five princes have friendliness grown towards you. They are Chitravarman the ruler of Kuluta, Simhanada the chief of the city of Malaya, Puskaraksna the lord of the land of Kashmere, Sindhushena the king of Sindhu and Meghanada the Persian." Of these the first-stated three kings desire the land of Malayaketu, the other two his force of elephants and treasure. So just as my pleasure has been caused by your highly endowed self by discarding Chanakya, the same way of these also the object named above has to be accomplished." This much is the verbal message.

मलय—(स्वगतम्) कथं चित्रवर्मादयोऽपि मामभिद्रुह्यन्ति अथवा अतएव एतेषां राक्षसे निरतिशया प्रीतिः । (प्रकाशम्) विजये राक्षसं द्रष्टुमिच्छामि ।

Mal—(*To himself*) How so! Chitravarman and others also war upon me! Or for this very reason is their excessive love for Rakshasa. (*Aloud*) Vijaya, I wish to see Rakshasa.

प्रतीहारो—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति] (इति निष्क्रान्ता)।

Warder—As the Prince commands. (*Exit*).

CHARCHA

1. वयस्याः—वयसा तुल्या इति वयस्+यत lit of the same age Hence a friend.

2. कुलूताधिपः &c.—See Act I, Sl. 20.

3. मामभिद्रुह्यन्ति—"क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः" इति कर्मत्वम्।

4. निरतिशया—अतिशय excess. निर्गतः निष्क्रान्तः वा अतिशयः अस्याः endowed with excessive.

19. (ततः प्रविशत्यासनस्थः स्वभवनगतः पुरुषेण सह सचिन्तो राक्षसः) राक्षसः—(आत्मगतम्) पूर्णमस्मद्बलं चन्द्रगुप्तबलैरिति यत् सत्यं न मे मनसः परिशुद्धिरस्ति। कुतः—

साध्ये निश्चितमन्वयेन घटितं बिभ्रत् सपक्षे स्थितिं
व्यावृत्तञ्च विपक्षतो भवति यत् तत् साधनं सिद्धये।
यत् साध्यं स्वयमेव तुल्यमुभयोः पक्षे विरुद्धञ्च यत्
तस्याङ्गीकरणेन वादिन इव स्यात् स्वामिनो निग्रहः ॥१०॥

(*Now enter with an attendant. Rakshasa, seated in his own house meditating*) *Rakshasa*—(*To himself*) Tranquillity of mind really does not come unto me because our army is filled with Chandragupta's warriors. (Do you ask) Why?—Of a king, that army selected for the work leads to success which, brought together by lineal succession and maintaining stay

with its own side is driven by a feeling of repulsion away from the enemy; (while) defeat might ensue from the incorporation of such as are themselves yet to be won over, or are opposed to the king himself; just as of a disputant that reason undoubtedly seen in the subject, becomes suitable for a conclusion, which, maintaining presence in similar cases is attended by (subject to) succession and is non-existent in dis-similar cases, (while) by the assumption of that which is itself to be proved, or is equally true of both sides or what is opposed to the subject, error might creep into the argument.

CHARCHA

1. यत् सत्यम्—अव्यय meaning really. Cf.—"यत्सत्यं काव्यविशेषवेदिन्याम् &c.—Act I, Para 3.

2. अन्वयः ॥ साध्ये &c.—'वादिनः' तार्किकस्य 'इव स्वामिनः' भर्तुः राज्ञ इत्यर्थः 'निग्रहः स्यात्' पराजयो भवेत् । कदा स्यात् इत्यपेक्षायाम्—

वादिनस्तावत्—अन्वयः ॥ यत् साधनं साध्ये निश्चितं, सपक्षे, 'स्थितिं बिभ्रत् अन्वयेन घटितं विपक्षतो व्यावृत्तं, तत् सिद्धये भवति । यत् स्वयमेव साध्यं, उभयोः तुल्यं, यच्च पक्षे विरुद्धं, तस्य अङ्गीकरणेन निग्रहः स्यात् । व्याख्या—'साध्यं, प्रतिपाद्यं, प्रमाणेन व्यवस्थापयितुमिष्टं धर्मरूपं वस्तु । साध्यमस्ति अस्मिन् इति कृत्वा साध्यवत् अपि 'साध्य' पक्षः इति नाम्ना नैयायिकैः आख्यातः धर्मिरूपः पदार्थः, यत्र किञ्चिदपि व्यवस्थाप्यं स इति यावत् । 'यत् साधनं' सिद्धिबीजत्वेन ऊहितं वस्तु 'साध्ये' पक्षे 'निश्चितम्' असन्दिग्धं वर्तमानं तत् सिद्धये भवति इत्युत्तरेण सम्बन्धः । साध्ये वर्तमानमपि सिद्धये नैव वा भवेत् इति धर्मान्तरमाह—किञ्च 'सपक्षे' पक्षसदृशे, निश्चितसाध्यवति, प्रतिपाद्यधर्मविशिष्टे अपरस्मिन् इत्यर्थः 'स्थितिं बिभ्रत्' सत्तां धारयत्, स्थितं सत् इत्यर्थः यत् साधनम् अन्वयेन घटितं प्रतिपाद्यस्य धर्मस्य अनुगमनेन युक्तं, यत् सदैव प्रतिपाद्यमन्वेति तदित्यर्थः, यद्वस्तु स्थिते प्रतिपाद्ये स्वयमपि स्थितमिति यावत्, तत् सिद्धये भवति इत्युत्तरेण सम्बन्धः । एवमपि कदाचित् सिद्धिर्नैव वा भवेत् इति तृतीयं धर्ममाह अपितु 'विपक्षतः' पक्षविरुद्धात् साध्याभाववतः प्रतिपाद्यधर्मविहीनात् पदार्थात् इत्यर्थः 'व्यावृत्तं' व्यपगतं सत् व्यतिरेकेण च योजितं अवर्तमाने प्रतिपाद्ये स्वयमप्यवर्तमानमित्यर्थः 'तत्' तादृशं साधनं सिद्धये भवति' अनुमितिसिद्धये, प्रतिज्ञातार्थव्यवस्थापनाय, साध्यधर्मस्य सत्ताप्रतिपादनाय इत्यर्थः अलं स्यात् । किं पुनर्नालमित्याह—'यत्' साधनं

साधनत्वेन ऊहितं वस्तु 'स्वयमेव साध्य' व्यवस्थापनीयं, पक्षे अनिश्चितमित्यर्थः अथवा यत् 'उभयोः' सपक्षविपक्षयोः 'तुल्यम्' उभयत्र वर्त्तमानमवर्त्तमानं वा दृश्यते अतएव अन्वयेन न घटितं 'यच्च पक्षे विरुद्धं' विपरीतं, साध्यधर्मासत्त्वेऽपि स्वयं सदित्यर्थः अतएव विपक्षतः व्यावृत्तत्वेन, व्यतिरेकवत्वेन इत्यर्थः अनिर्देशः 'तस्य' तथाविधस्य साधनस्य 'अङ्गीकरणेन' स्वीकरणेन' सिद्धौ योग्यतया ग्रहणेन, वादिनो निग्रहः स्यात् !

स्वामिनः—पुनः—अन्वयः ॥ साध्ये निश्चितं यत् साधनम् अन्वयेन घटितं, सपक्षे स्थितिं बिभ्रत् विपक्षतो व्यावृत्तं तत् सिद्धये भवति । इत्यादि प्राग्वत् । व्याख्या—'साध्ये' अनुष्ठेये अरिविजयादिके 'निश्चितं' निर्णीतं योग्यतया अधार्यं सदित्यर्थः. 'यत् साधनं' सैन्यं 'अन्वयेन' पुरुषपरम्परया 'घटितं' प्राप्तं, कुलक्रमागतं मौलमित्यर्थः अपि च 'सपक्षे' निजवर्गे 'स्थितिम्' अवस्थानं 'बिभ्रत्' दधत् सत् 'विपक्षतः' शत्रुतः 'व्यावृत्तं', पराङ्मुखम् उपजापादिभिः असाध्यमित्यर्थः: 'तत् 'सिद्धये' कार्यसिद्धये 'भवति' सम्पद्यते । 'यत्' पुनः 'स्वयमेव' आत्मना एव 'साध्य'' सम्पाद्यं न तु मौलमिव सिद्धम्, अथवा 'उभयोः' सपक्षविपक्षयोः 'तुल्यं'' समानादरं 'यच्च पक्षे' निजवर्गे 'विरुद्धं'' विषमम् उपजापदूषितमित्यर्थः: 'तस्य अङ्गीकरणेन कार्यसिद्धये उपग्रहणेन स्वामिनो निग्रहः स्यात् । स्वार्थसिद्धये उपगृहीता एते भद्रभटादयो मे शङ्कां जनयन्ति इति भावः ।

3. साध्य—साध + ण्यत् कर्मणि साध्य । This means—(वादिपक्षे) that which is to be proved ; the predicate in the conclusion. Also साध्यमस्त्यस्मिन् इति साध्य + अच् मत्वर्थे साध्यम् the subject, *i. e.*, the subject in the conclusion. Logician गौतम call it the पक्ष। 'साध्यनिर्देशः प्रतिज्ञा" इति साध्यत्वया पक्षनिर्देशः इति वौत्तिकारः । (स्वामिपक्षे) that which is to be accomplished ; the work undertaken.

4. निश्चितम्—(वादिपक्षे) undoubted *i. e.*, undoubtedly present. This refers to all the known attributes of the पक्ष। Suppose the पक्ष is a पर्वत (mountain). We find it to be (i) woody, (ii) solid, (ii) smoky &c. Then (i) woodiness, (ii) solidity, (iii) smokiness &c. are properties (धर्म) that are निश्चित in the पर्वत। Let us further suppose that we want to show that the mountain *holds fire* (वह्निमान्) without actually seeing *fire* in it. The problem now is to infer the presence of fire from one or more of the known attributes *woodiness*, *solidity*, *smokiness* &c., *i. e.*, to find out which of these attributes is so related to

fire that from the presence of that attribute the presence of fire may be inferred. Now see next. Again (स्वामिपक्षे) निश्चितम् is अवधारितम् selected. In this sense, cf.—"तव निश्चित्य कन्दर्पमगमत् पाकशासनः"—*Kumara*.

5. अन्वयेन घटितम्—(वादिपक्षे) अनु+इ+अच् भावे अन्वयः succession. (स्वामिपक्षे) अनु + इ+ अच् अधिकरणे अन्वयः race, family. घट + णिच् + क्त कर्मणि घटित। "मितां ह्रस्वः" इति ह्रस्वः। (वादिपक्षे) attended युक्त। Cf.—विघटित in the sense of वियुक्त in "जटायुषा विघटितः काश्यपेयोऽग्रे रथः"। (स्वामिपक्षे) attained लब्ध। Cf. "आनीय झटिति घटयति विधिरभिमतम्"। (वादिपक्षे) अन्वयेन घटितम्=attended by succession, *i. e.*, that which follows. This is a condition for the validity of the inference. If presence of fire is to be rightly concluded from any one of the attributes *woodiness*, *solidity*, *smokiness* &c. then that attribute must be seen in nature to *follow* the presence of fire. Now we have never seen *woodiness*, *solidity* &c. to succeed the presence of fire. Hence these attributes should be excluded. But *smokiness* is oftenseen to *follow* the presence of fire. Where is it so seen ? Now see next. Again (स्वामिपक्षे) अन्वयेन घटितम्=come by through lineal descent, *i. e.*. a hereditary army, मौलबल।

6. विद्यन् &c.—सपक्ष=(वादिपक्षे) पक्ष is the subject in the conclusion (see note 3). पक्षेण सह वर्तमानः सपक्षः appearing in the same class with the पक्ष *i. e.*, possessing the साध्यधर्म (which is वह्निमत्ता in our example) in common with the पक्ष। Hence सपक्षे स्थिति विद्यन्=appearing in one that possesses the साध्यधर्म in common with the पक्ष। Now *smokiness* is seen to *follow* the presence of fire in *certain instances*, *e. g.*, in the kitchen, in the steam engine, in the mill, and so forth. But this is not enough to infer the presence of fire in the mountain from its *smokiness*. If we can say that fire is the *cause* of smoke, then from seeing smoke we may infer the presence of fire. But the instances cited merely show that fire *precedes* smoke in

these cases. The precedence dces not necessarily imply *causal* relation. Hence further condition are necessary. Now see next. (स्वामिपक्षे) पक्ष is वर्ग side. समानः पक्षः अस्य सपक्षः on the same side with the army *i. e.*, the king (स्वामिन्)। सपक्षे स्थितिं विभ्रत = siding with the king. समान becomes स by योगविभाग in "समानस्य छन्दसि अमूर्धप्रभृत्युदर्केषु"।

7. व्यावृत्तश्च &c.—(वादिपक्षे) विभिन्नः पक्षात् विपक्षः distinguished from पक्ष (by the absence of the साध्यधर्म)। व्यावृत्त—। वि + आ + वृत + क्त कर्मणि excluded. The root is अन्तर्भावितण्यर्थ as in "तैन निवृत्तम्"। व्यावृत्तश्च विपक्षतः = excluded from the विपक्ष। In our example, anything that does not possess वह्निमत्ता (the साध्यधर्म) say a tank. is a विपक्ष। *smokiness* is absent in the विपक्ष, witness the tank. This means that if fire is absent, smoke is absent (अन्यथा सिद्धिशून्यस्य)। Also we have seen above (note 6) that fire *precedes* smoke (नियता पूर्व्ववर्त्तिता)। We now see that this precedence is *causal*, not accidental. Had it been accidental. then the absence of fire would not have affected smoke. Thus finally fire is the *cause* and smoke the *effect*. Camp. "अन्यथा सिद्धिशून्यस्य नियता पूर्व्ववर्त्तिता। कारणत्वं भवेत्तस्य त्रैविध्यं परिकीर्त्तितम्॥" Again, the presence of the *effect* always implies the previous presence of the *cause*. Hence—

All that is smoky, holds fire
The mountain is smoky
∴ The mountain holds fire.
The inference here is perfectly sound.

(स्वामिपक्षे) विरुद्धः पक्षः अस्य विपक्षः enemy. वि + आ + वृत + क्त कर्त्तरि व्यावृत averse. विपक्षतो व्यावृत्तम् = averse to the enemy, *i. e.*, encouraging to advances from him.

6. साधनम्—साध्यते अनेन इति साध + ल्युट् करणे (वादि पक्षे) reason ; (स्वामिपक्षे) army. "साधनं सिद्धिसैन्ययोः" इति हैमः।

7. सिद्धये—सिद्धि is (वादिपक्षे) establishment of the proposition ; (स्वामिपक्षे) success in the undertaking.

8. यत साध्यम् &c.—साध्य is—(वादिपक्षे) to be established, yet to be proved ; such a thing cannot be used as a reason in a proof. (स्वामिपक्षे) to be won over ; an army not already won over cannot be trusted and might cause disaster.

9. तुल्यमुभयो:—उभय refers to सपक्ष and विपक्ष। A reason equally true of both sides leads to no inference. An army also, with a leaning to both sides, is of no use.

10. पक्षे &c.—विरुद्ध is—(वादिपक्षे) incongruous, contradictary ; (स्वामिपक्षे) inimical.

11. अङ्गीकरणेन—अङ्गीकरण is—(वादिपक्षे) assumption, adoption ; (स्वामिपक्षे) incorporation with one's standing army.

12. निग्रह:—नि + ग्रह + अप भावे निग्रह: lit. capture ; hence ***discomfiture,*** which applies to both वादिन् and स्वामिन्। In the case of वादिन् however निग्रह is the technical name for a ***contradiction*** of what is to be proved (विप्रतिपत्ति), and also for ***inconclusion*** (अप्रतिपत्ति) leading to no inference. Cf. "विप्रतिपत्तिरप्रतिपत्तिश्च निग्रहस्थानम्"—*Gotama.*

20 अथवा विज्ञातापरागहेतुभि: प्राक्परिगृहीतैरुपजापै: आपूर्णमिति न विकल्पयितुमर्हामि। (प्रकाशम्) भद्र प्रियंवदक, उच्यन्तामस्मद्वचनात् कुमारानुयायिनो राजानः—सम्प्रति दिने दिने प्रत्यासीदति कुसुमपुरम्, तत् परिकल्पितविभागै: भवद्भिः प्रयाणे प्रयातव्यम्। कथमिति ?

प्रस्थातव्यं पुरस्तात् खशमगधगणैर्मामनुव्यूह्य सैन्यै-
र्गान्धारैर्मध्ययाने सयवनपतिभि: संविधेयः प्रयत्नः।
पश्चात् गच्छन्तु वीरा: शकनरपतयः संभृताश्चीणहूणै:
कौलूताद्यश्च शिष्ट: पथि परिवृणुयाद्राजलोकः कुमारम् ॥११॥

Or it behoves me not to hesitate, because it is filled with such as have the reason for their disaffection well-known,

and had previously accepted our overtures. (*Aloud*) Gentle Priyamvadaka let the kings following the Prince be informed in my name that Kusumapura is now nearing day after day, so during march you should proceed with divisions formed. (Do you ask) How ?—Drawing up troops in battle array, the Khasa and Magadha warriors should march in the van, behind me ; Gandharas with the Yavana chiefs should take care of the march in the centre ; let the valiant Saka kings, reinforced by the Chinese and the Huns, march in the rear ; and the rest of the kings—the king of Kulata and others—should shield the prince at stages of the march.

प्रियं—जं अमच्चो आणवेदि [यत् अमात्य आज्ञापयति]

(इति निष्क्रान्तः) ।

Attendant—As Minister commands. (*Exit*).

CHARCHA

1. विज्ञात &c.—अपराग is dis-affection (see *ante*). तस्य हेतुः । विज्ञातः अपरागहेतुः एषाम् &c. These people have a real grievance against Chandragupta. Hence desertion was expected.

2. प्राक्परिगृहीत &c.—उपजाप overtures here (see *ante*). प्राक् previously *i. e.*, before they joined us. परिगृहीत accepted. प्राक् परिगृहीतः उपजाप एभिः । They were about to desert ; just then we made offers which they accepted and came over to us ; so there is no reason to doubt their *bonafides*.

3. परिकल्पित &c.—विभाग is division of an army. "तत्र भवद्भिः प्रयाणे" अध्वातिक्रमणे 'परिकल्पितः विभागः यैः तादृशैर्भूत्वा 'प्रयातव्यम्' प्रस्थातव्यम् । You should have your positions allotted to you—some in the van, some again in the rear, and so forth.

4. अन्वयः ॥ सैन्यैः व्यूह्य पुरस्तात् मामनु खशमगधगणैः प्रस्थातव्यम् । मध्ययाने सयवनपतिभिः गान्धारैः प्रयत्नः संविधेयः । पश्चात् चीनहूणैः संभृता वीराः शकनरपतयः गच्छन्तु । शिष्टः च राजलोकः कौलूताद्यः पथि कुमारं परिवृणुयात् । व्याख्या—'सैन्यैः'

सैनिकैः 'व्यूह्य' व्यूहं रचयित्वा सन्नद्धैः सैनिकैरित्यर्थः 'पुरस्तात्' यानमुखे 'माम् अनु मम पृष्ठतः 'खशानां मगधानां' च 'गणैः' समूहैः 'प्रस्थातव्यं' प्रयातव्यम्। 'मध्ययाने' यानकेन्द्रे यवनराजैः 'सह गान्धारैः' गान्धारदेशवासिभिः सैन्यैः 'प्रयत्नः स विधेयः' व्यापारः कर्त्तव्यः। जागरूकैः प्रस्थातव्यमित्यर्थः। 'पश्चात्' यानपृष्ठे 'चीर्णैः हूणैः च 'संभृताः' परिपुष्टाः 'वीराः' शूराः 'शकनरपतयः शकराजाः गच्छन्तु' यान्तु। 'शिष्टश्च राजलोकः' इतरो राजवर्गः 'कौलूताद्यः' कुलूतराजप्रमुखः आप्तपञ्चजनघटितः सङ्घः 'पथि' मार्गे प्रयाणे इत्यर्थः 'कुमारं' मलयकेतुं परिवृणुयात्' वेष्टयित्वा यायात् परिवार्य आपन्नाः संरक्षेत इत्यर्थः। स्रग्धराछन्दः।

5 खश &c —The Khashas are a hill tribe at present residing in the Khasia hills to the north-east of Bengal The Magadhas are the warriors Bhadrabhata &c. who have come over from Chandragupta. खशाश्च मगधाश्च। तेषां गणाः &c.

6. मामनु—Rakshasa plans himself at the head of the whole host ; he is the leader. He wants to keep Bhadrabhata &c. under his eye to guard against treachery on their part.

7. व्यूह्य &c.—व्यूह is formation of troops. व्यूहं कृत्वा इति व्यूह+णिच्+ल्यप्। The ल्यप is irregular, to save दीर्घ in व्यूह्य। वि+ऊह ल्यप should give व्युह्य by "उपसर्गात् ह्रस्वः ऊहतेः"। व्यूह्य also keeps metre. सैन्य is the करण of व्यूहरचनक्रिया ; hence it takes करणे तृया।

8. गान्धारैः—The Gandharas are hill tribes dwelling in Candahar.

9. मध्ययाने—मध्ये यानम् the march in the centre, सुप्सुपा। *Or* मध्यंयानम् the central march, कर्मधा—।

10. पश्चाद्गच्छन्तु—Telang reads पश्चात्तिष्ठन्तु should stay in the centre. गम seems to suit a march better than स्था।

11. पथि परिवृणुयात &c.—Telang reads पथि पथि वृणुयात should shield stage after stage. But वृ by itself is rare in this sense. आवृणुयात् should have been used. Also cf.—"त एव मां परिवृण्वन्ति"—Para 23, supra.

21. (प्रविश्य) प्रतीहारी—जेदु अमच्चो। अमच्च, इच्छदि तुमं कुमारो पेक्खिदुं [जयतु अमात्यः। अमात्य, इच्छति त्वां कुमारः प्रेक्षितुम्]।

(*Entering*) *Warder*—Let Minister prosper. Minister, the Prince wishes to see you.

राक्षसः—भद्रे, मुहूर्त्तं तिष्ठ । कः कोऽत्र भोः ।

Rak.—Good woman, wait a moment. Who is here? Who Ho!

(प्रविश्य) पुरुषः—आणवेदु अमच्चो [आज्ञापयतु अमात्यः] ।

(*Entering*) *Attendant*—Let Minister command.

राक्षसः—उच्यतां शकटदासः यथा—परिधापिताः कुमारेण आभरणानि वयम् । तन्न युक्तमनलङ्कृतैः कुमारदर्शनमनुभवितुम् । अतो यत्तदलङ्करणत्रयं क्रीतं तन्मध्यादेकं दीयताम् इति ।

Rak.—Let Sakatadasa be informed this—I have been persuaded by Prince to resume decoration; it is not therefore meet that I should enjoy the sight of prince undecorated. So, of the three pieces of jewellery that have been bought, let one be handed over to me.

पुरुषः—जं अमच्चो आणवेदि [यदमात्य आज्ञापयति] । (इति निष्क्रम्य पुनः प्रविश्य अमच्च इदं आहरणं [अमात्य, इदमाभरणम्] ।

Atten.—As the Minister commands. (*Going out and re entering*) Minister, this is the piece of jewellery.

राक्षसः—(नाट्येन आत्मानमलंकृत्य उत्थाय च) भद्रे राजोपगामिनं मार्गमादेशय ।

Rak.—(*Acting the decoration of person and rising*) Good woman show me the way leading to the royal presence.

प्रती—एदु अमच्चो [एतु अमात्यः]।

Warder—Let Minister come.

राक्षसः—(आत्मगतम्) अधिकारपदं नाम निर्दोषस्यापि पुरुषस्य महदाशङ्कास्थानम्। कुतः—

भयं तावत् सेव्यादभिनिविशते सेवकजनं
ततः प्रत्यासन्नाद्भवति हृदये चैव निहितम्।
ततोऽध्यारूढाणां पदमसुजनद्वेषजननं
गतिः सोच्छ्रायाणां पतनमनुरूपं कलयति॥ १२॥

Rak.—(*To himself*) This thing called 'office' is indeed a source of great apprehension even to an innocent person. (Do you ask) Whence ?—Apprehension comes to the server from the served, to be sure ; next it becomes planted at his heart indeed from his intimates ; over and above this, the office of those that are highly placed excites envy in bad people. The rise of the exalted entails a commensurate fall.

CHARCHA

1. परिधापिताः &c.—परिधान implies motion; so the root is "गत्यर्थ—" ; or परिधानम् is परिधेयत्वेनबोधः which makes the root बुद्ध्यर्थ। Thus गत्यर्थत्वात् बुद्ध्यर्थत्वाद्वा अणिकर्त्तुः कर्मसंज्ञा।

2. राजोपगामिनम्—राजानमुपगच्छति इति राजन् + उप + गम + णिनि साधुकारिणि कर्त्तरि ; &c.

3. अधिकारपदम्—अधिकार office नियोग (see *ante*). पद thing वस्तु। "पदं व्यवसितत्राणस्थानलक्ष्माङ्घ्रिवस्तुषु" इत्यमरः। अधिकाररूपं पदम्।

4. अन्वयः॥ सेवकजनं तावत् भयं सेव्यात् अभिनिविशते। ततः प्रत्यासन्नात् हृदये निहितमेव च भवति। ततः अध्यारूढानां पदं असुजनद्वेषजननम्। सोच्छ्रायाणां गतिः अनुरूपं पतनं कलयति। व्याख्या— 'सेवकजनं तावत्' भृत्यवर्गं खलु 'भयं' भयम् 'सेव्यात्' सेवापात्रात् राज्ञः इत्यर्थः 'अभिनिविशते' समायाति 'ततः'

तदनन्तरम् आगमात् परमित्यर्थः 'प्रत्यासन्नात्' राज्ञः सन्निहितात् जनात् तत् पूर्वं प्राप्तं भयं 'हृदये' मनसि 'निहितमेव च भवति' सदैव लग्नं तिष्ठति। 'ततः' तदुपरि 'अध्यारूढानां पदं' प्रधानपुरुषाणामधिकारः 'असुजनानां' खलानां 'द्वेषजननम्' असूयाहेतुः। मादृशानां प्रधानपुरुषाणां बहूनि शङ्कास्थानानि। इतो राजा, ततः क्षुद्रास्तत्परिचारकाः, अन्यतश्च खलाः। तन्मन्ये 'उच्छ्रायेण' उन्नत्या 'सह' ये वर्तन्ते तेषामध्यारूढानामित्यर्थः 'गतिः' गमनम ऊर्ध्वगमनम् अत्यारूढत्वमित्यर्थः 'अनुरूपं' सदृशम् उच्छ्रायसदृशं 'पतनम्' अधःपातं 'कल्पयति' घटयति। यावानारोहस्तावन्तमेव अवरोहं प्रकुरुते इत्यर्थः। शिखरिणी वृत्तम्।

5. *Remark*—Cf.—"भेतव्यं नृपतेस्ततः सचिवतः &c.—Act III, Sl. 14. Thoughts, as embodied here, at this time frebode the coming downfall of Rakshasa.

6 आभाषणविशते &c.—'नाविशः' इत्यात्मनेपदम्। सेवकजनम् has कर्मणि द्वितीया The rule "अभिनिविशश्च" has no scope here; for no आग्रह in implied (see under अभिन्यवीविशत Magha I).

7. हृदये चैव—Fear at first arises from the king, then it takes a permanent footing through back biters that hang (is implied here) about the king's person.

8. ततोऽध्यारूढानाम् &c.—What precedes applies to servants in general. This line refers specially to those that are high in office. Over and above the common dread of the king and his attendants, the envy of the wicked persecutes the high.

9. अनुरूपम्—उच्छ्रायसह by "वादस्ययात—"। उच्छ्रायेण सह वर्तमानाः वह। etc. Dhundhi reads अनुकूलम which is obscure. He explains 'अनुकूलम् अवश्यभावित्वेन उचितम्। Telang interprets—"The condition of those who have risen high finds a fall to be appropriate Comp.—"अत्यारूढः भवति महतामप्यपभ्रंशनिष्ठा" Sak.

22. (परिक्रम्य) प्रतीहारी—अमच्च, अअं कुमारो। उपसप्पदु णं अमच्चो [अमात्य, अयं कुमारः। उपसर्पतु एनम् अमात्य.]।

Warder (Going round)—Minister here is prince, let Minister approach him.

राक्षसः—(विलोक्य) अयं कुमारस्तिष्ठति । य एष—

पादाग्रे दृशमवधाय निश्चलन्तीं
शून्यत्वादपरिगृहीततद्विशेषाम् ।
वक्त्रेन्दुं वहति करेण दुर्वहाणां
कार्य्याणां कृतमिव गौरवेण नम्रम् ॥ १३ ॥

(उपसृत्य) विजयतां कुमारः ।

Rak.—(*Observing*) Here is waiting Prince. This one who, fixing his motionless eye on the forepart of his feet with its different parts unperceived through vacancy, supports in his hand his moon-like face which is as if bowed down (lit caused to bend) by the weight of heavy tasks. (*Advancing*) Let Prince prosper.

अन्वयः ॥ य एष शून्यत्वात् अपरिगृहीततद्विशेषा निश्चलन्तीं दृशं पादाग्रे अवधाय दुर्वहाणां कार्य्याणां गौरवेण इव नम्रं कृतं वक्त्रेन्दुं करेण वहति । व्याख्या—'य एष शून्यत्वात्' मनसा रिक्तीकृतत्वात् दर्शनप्रयत्नाभावात् इत्यर्थः; 'न परिगृहीता' न अवबुद्धा तस्य' पादाग्रस्य 'विशेषाः' तत्तद्भागाः अङ्गुष्ठकानिष्ठकादयः यया तादृशीं 'निश्चलन्तीं' पादाग्रस्ये कस्मिंश्चित् प्रदेशे स्थिरां 'दृशं' नयनं 'पदाग्रे' चरणाङ्गुलिषु 'अवधाय' पातयित्वा 'दुर्वहाणां' अस्मिन् चणे विग्रहे प्राप्ते दुर्द्धराणां 'कार्य्याणां' कुसुमपुरावरोधाश्रयाणां राजकार्य्याणां 'गौरवेण इव' गुरुतया इव तद्भारेणेव 'नम्रं' कृतम् अवनमितं 'वक्त्रेन्दुं' मुखचन्द्रं करेण वहति' हस्तेन अवलम्ब्य आस्ते सोऽयं कुमारस्तिष्ठति इति पूर्वेण सम्बन्धः । प्रहर्षिणी वृत्तम् ।

CHARCHA

1. निश्चलन्तीम्—He was in deep thought concerning Rakshasa. So the eye was fixed in a vacant stare at the toes of his feet. Telang reads निश्चलाङ्गाम् । अङ्ग refers to the parts of the eye *i. e.* the ball, the lids &c.

2. शून्यत्वात् &c —The eye was open but the mind was not there ; hence the look conveyed no impression of the objects looked at. विशेष is *particular* as opposed to सामान्य the *general.* पादस्य अग्रं पादाग्रम् is a wide region having five particularly named parts *i. e.*, the toes of the foot ; these were not distinguished—अङ्गुलीनां विशेषा पृथक् अदृष्टाः Dhundhi explains विशेष as विषयविशेष, तत् referring to the eye. Telang accepts this when he says "perceiving done of its objects". Explain thus :—न गृहीता दृश्या इव विशेषाः विषयविशेषाः यया ताम् । But विशेष for विषयविशेष seems to be a big ellipsis.

3 वक्तुम् &c —He was moodily meditating plans of revenge of Rakshasa with a downcast look, but Rakshasa in his simplicity thought that he was bowed down by anxious thoughts of the momentous issues at hand.

23. मलय— आर्य, अभिवादये । इदमासनमास्यताम् । (राक्षसस्तथा करोति) आर्य, चिरदर्शनेनार्यस्य वयमुद्विग्नाः ।

Mal.—Noble Sir I bow to you. Here is a seat, be you seated (*Rakshasa does as desired*) Noble Sir, we are uneasy through Noble Sir's delayed appearance (lit. sight).

राक्षसः— कुमार, प्रयाणे प्रतिविधानमनुतिष्ठता मया कुमारात् अयमुपालम्भः अधिगतः ।

Rak.—Prince, adopting precaution in the matter of the march, I have come by this censure from Prince.

मलय—आर्य, प्रयाणे कथं प्रतिविहितमिति श्रोतुमिच्छामि ।

Mal. —Noble Sir I wish to know how precautions for the march have been adopted.

राक्षसः—कुमार, एवमादिष्टा अनुयायिनो राजानः ("प्रस्थातव्य" मिति पूर्वोक्तं पठति) ।

Rak.—Prince, the kings following us have been thus instructed (*Repeats* the verse "प्रस्थातव्यम &c." *as said before*)

मलय—(स्वगतम्) कथं य एव मद्विनाशेन चन्द्रगुप्तमाराधयितुमुद्यताः त एव मां परिवृण्वन्ति । (प्रकाशम्) आर्य, अस्ति कश्चित् यः कुसुमपुरं प्रति गच्छति तत आगच्छति वा ।

Mal.—(*To himself*) How so ! The very men who are trying to serve Chandragupta with my ruin are surrounding me ! (*Aloud*) Noble Sir, is there any one who is going to Kusumapura or coming from there ?

राक्षसः—अवसितमिदानीं गतागतप्रयोजनम् ! अल्पैरहोभिर्वयमेव तत्र गन्तारः ।

Rak.—The necessity for going and coming has now ended. We ourselves will go there in a few days

मलय—(स्वगतम) विज्ञायते । (प्रकाशम्) यद्येवं, ततः किमार्येण अयं सलेखः पुरुषः प्रेषितः ।

Mal.—(*To himself*) I know ! (*Aloud*) If so, then why was this man with a letter sent there by Noble Sir ?

CHARCHA

1. चिरदर्शनेन—Malayaketu sees Rakshasa for the first time then that day, and gently rebukes him for his late appearance. He suspects Rakshasa was busy with matters relating to Chandragupta.

2. प्रयाणे प्रतिविधानम् &c.—Rakshasa explains that he was busy adopting precautions for the day's march.

3. प्रतिविहितम्—भावे क्त with the (अनुक्त) nom भवता understood.

4. कथं य एव—His suspicions are strengthened. With the

incriminating letter before him, he thought these kings were placed about his person with the object of स्वाश्रयविनाश as spoken of in the letter.

5. अवसितम्—अव + सो + क्त कर्तर ।

6. विज्ञायते—He means to say 'you are found out'. Rakshasa's वयम in वयमेव तव गन्तार: means *we i. e.*, our side, all of us with our troops. But Malayaketu perverts it into 'I' the plural being used for the singular by "अस्मदो द्वयोश्च" । So Malayaketu understands it as an artful expression with a double entendre viz., we all will go and invest the city', but really meaning 'I shall go as Chandragupta's minister taking Malayaketu with me in fetters'.

24. राक्षसः—(विलोक्य) अये सिद्धार्थक: ? भद्र, किमिदम् ?

Rak.—(Looking Ha ! Siddharthaka ! Good man, what is this ?

सिद्धा—(सवाष्पं लज्जां नाटयन्) पसीदटु अमच्चो । ताडअन्तेण · (इत्यर्द्धोक्ते सभयमधोमुखस्तिष्ठति)।

Siddh.—(Acting shame—with tears) Mercy, Minister. Being thrashed - (*At this half-utterance stands with face cast down with fear*).

मलय—भागुरायण, स्वामिन: पुरस्तात् भीतो लज्जितो वा नैष कथयिष्यति । स्वयमेव आर्य्यस्य कथय ।

Mal.—Bhagurayana frightened or shamed before his master he will not tell it ; you tell it yourself to Noble Sir.

भागु—यदाज्ञापयति कुमार: । अमात्य, एष कथयति यथा—अहम् अमात्येन लेखं दत्त्वा वाचिकं सन्दिश्य चन्द्रगुप्तसकाशं प्रेषित इति ।

Bhag.—As Prince commands. Minister, he says this—'Minister sent me to Chandragupta giving me a letter and speaking a verbal message.'

राक्षसः—भद्र सिद्धार्थक, अपि सत्यम् ?

Rak.—Good Siddharthaka, is this true ?

सिद्धा—(लज्जां नाटयन्) एवं अतिताडीअन्तेण मए णिवेदिद [एवम् अतिताड्यमानेन मया निवेदितम्] ।

Siddh.—(*Acting shame*) Being severly thrashed, I said so.

राक्षसः—अनृतमेतत् । ताड्यमानः पुरुषः किमिव न ब्रूयात् ।

Rak.—This is false. What indeed would not a man say on being beaten ?

मलय—सखे भागुरायण, दर्शय लेखम् । वाचिकमेष भृत्यः कथयिष्यति ।

Mal.—Friend Bhagurayana, show him the letter. This servant will speak the verbal message.

CHARCHA

1. ताड्यमानेन—After this Dhundhi adds—न पारितं रहस्यं मया धारयितम् ।

राक्षसः—भद्र कीदृशं रहस्यमिति न खल्ववगच्छामि ।

सिद्धा—ननु विज्ञापयामि ताड्यमानेन मया— ।

This is inconsistent with what passes between Rakshasa and Siddharthaka from भद्र सिद्धार्थक अपि सत्यम् to किमिव न ब्रूयात् below. न पारितं रहस्य धारयितम्—I could not guard your secret—is an admission of the truth of the allegations against Rakshasa. But when Rakshasa questions him—Good Siddharthaka is this true, his answer is I said so under torture'. Evidently implying thereby that the charges are *not* true. Rakshasa him-

self interprets the answer in that way, for he says 'अनुमितत । ताड्यमानः पुरुषः किमिव न ब्रूयात्' । Hence for consistency's sake Dhundhi's additions have to go. One of Telang's manuscripts, the one marked by him 'E' indeed omits them.

25. भागु—अमात्य, अयं लेखः ।

Bhag.—Minister, this is the letter.

राक्षसः—(वाचयित्वा) कुमार, शत्रोः प्रयोग एषः ।

Rak—(*Reading*) Prince, this is a plot of the enemy.

मलय—लेखस्य अशून्यार्थम् आर्येण इदमप्याभरणम् अनुप्रेषितम् । तत् कथं शत्रोः प्रयोग एषः ।

Mal.—This jewellery too is sent by Noble Sir, as an accompaniment to the letter; how then is it a move of the enemy.

राक्षसः—(आभरणं निर्वर्ण्य) कुमारेण एतन्मह्यमनुप्रेषितम्, मयापि एतत् कस्मिंश्चित् परितोषस्थाने सिद्धार्थकाय दत्तम् ।

Rak.—(*Scrutinising the jewellery*) This was sent me by Prince, and I gave it to Siddharthaka on a certain occasion for joy.

भागु—ईदृशस्य, विशेषतः कुमारेणात्मगात्रात् अवतार्य प्रसादीकृतस्य इयं परित्यागभूमिः ।

Bhag.—Is this the place to part with such jewellery especially what has been gifted as a favour by Prince after taking off from his own person ?

मलय—वाचिकमप्यार्येण सिद्धार्थकाच्छ्रोतव्यमिति लिखितम् ।

Mal —It is also written by Noble Sir, that a verbal message has to be heard from Siddharthaka.

राक्षसः—कुतो वाचिकं कस्य वाचिकम् ? लेख एव अस्मदीयो न भवति ।

Rak —From whom is the verbal message ? To whom is the verbal message ? The letter itself is not mine.

मलय—इयं तर्हि कस्य मुद्रा ।

Mal.—Whose then is this seal ?

राक्षसः—कपटमुद्रामुत्पादयितुं शक्नुवन्ति धूर्ताः ।

Rak.—The wily can make forged seals too.

भागु—कुमार, सम्यगमात्यो विज्ञापयति । भद्र सिद्धार्थक, केनायं लिखितो लेखः ।

Bag.—Prince, justly does Minister object. Good Siddharthaka, by whom is this letter written ?

सिद्धार्थकः—(सिद्धार्थकः राक्षसमुखमवलोक्य तूष्णीमधोमुखस्तिष्ठति) ।

Siddh.—(*Keeps silent with head downcast, after having looked at Rakshasa's face*)

CHARCHA

1. अशून्यार्थम् - &c.—For अशून्यार्थम, see Para 15 *ante.* Construe—इदं लिखस्य अशून्यार्थमाभरणम् आर्येण अनुप्रेषितम in which अशून्यार्थम is in the same case with आभरणम । Do not take it as क्रिंवि (adverb) । The jewellery was with yourself ; how then can you say अवो: प्रयोग एष: ?

2. परितोषस्थाने—स्थान is अवकाश । परितोषस्य स्थानम् &c. See Act II, Para 39—स्वगावादवताय्यं भूषणानि प्रयच्छति &c.

3. ईदृशस्य &c.—ईदृशस्य refers to the quality of the jewellery. आत्मगात्रात &c., implies thet irrespective of quality, the circumstances of the gift make it impossible to part with it. पारितोषिकस्य दानस्य भूमिः स्थानं पात्रमित्यर्थः, *i. e.* Siddharthaka is certainly not worthy to receive it. The insinuation is that the jewellery is worth a prince's ransom ; you knew that very well and your story of gift to your servant is false.

4. कुतो वाचिकम् &c.—कुतः refers to the sender, and कस्य to the receiver of the message.

26. भागु—भद्र, अलं पुनरात्मानं ताडयित्वा। कथय।

Bhag.—Good man, do not get thrashed.

सिद्धा—अज्ज, सअडदासेण [आर्य, शकटदासेन]।

Siddh.—Noble Sir, by Sakatadasa.

राक्षसः— कुमार, यदि शकटदासेन लिखितः ततो मयैव।

Rak.—Prince if by Sakatadasa then it is written by myself.

मलय—विजये, शकटदासं द्रष्टुमिच्छामि।

Mal.—Vijaya, I wish to see Sakatadasa.

प्रतीहारी—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति]।

Warder.—As Prince commands.

भागु—(स्वगतम्) न खलु अनिश्चितार्थम् आर्यचाणक्यप्रणिधयोऽभिधास्यन्ति। आगत्य शकटदासो वा सोऽयं लेख इति प्रत्यभिज्ञाय पूर्ववृत्तं प्रकाशयेत्। एवं सति सन्दिहानो मलयकेतुरस्मिन् प्रयोगे श्लथादरो भवेत्। भवतु एवम्। (प्रकाशम्) कुमार, न कदाचिदपि शकटदासः अमात्य-

राक्षसस्य अग्रतो मया लिखितमिति प्रतिपत्स्यते। अतः अन्यल्लिखितम् अस्य आनीयताम्। वर्णसंवाद एव एतं विभावयिष्यति।

Bhag.—(*To himself*) The emissaries of Noble Chanakya will not surely state anything unverified. Sakatadasa, on coming and recognising that this is that letter, might disclose past events. It turning out thus, Malayaketu, becoming suspicious might have his faith shaken in this manouvre. Be it thus managed. (*Aloud*) Prince, Sakatadasa will never own in presence of minister that this was written by him. So let some other of his writtings be produced. Resemblance of that characters will enable us to guess.

मलय—विजये, एवं क्रियताम्।

Mal.—Vijaya, let this be done.

प्रती—कुमार, मुद्दावि [कुमार, मुद्रा अपि]।

Ward.—The seal too. Prince ?

मलय—उभयमप्यानीयताम्।

Mal.—Bring both.

प्रती—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति]। (इति निष्क्रम्य पुनः प्रविश्य) कुमार, इदं खु सअडदासेण सहत्थलिहिदं पत्तअं मुद्दावि [कुमार, इदं खलु शकटदासेन स्वहस्तलिखितं पत्रम् मुद्रा अपि]।

Ward.—As the Prince commands. (*Going out and re-entering.*) Prince, this is indeed a letter written by Sakatadasa with his own hand. (This is) the seal also.

मलय—(उभयमपि नाट्येन विलोक्य) आर्य, संवदन्त्यक्षराणि।

Mal.—(*Acting the inspection of both*) Noble Sir, the characters agree.

राक्षसः—(स्वगतम्) संवदन्त्यक्षराणि । शकटदासस्तु मित्रमिति च विसंवदन्त्यक्षराणि । किं नु शकटदासेन—

स्मृतं स्यात् पुत्रदाराणां विस्मृतस्वामिभक्तिना ।
चलेष्वर्थेषु लुब्धेन न यशःस्वनपायिषु ॥ १४ ॥

Rak.—(*To himself*) The characters agree (with each other,) but the letters do not agree with the fact that Sakatadasa is a friend. Could it be that Sakatadasa greedy after fleeting wealth and not after fame unfading, thought of wife and children with devotion to master ignored ?

CHARCHA

1. ताडयित्वा—'अन्त खल्वोः प्रतिषेधयोः प्राचां क्त्वा' इति क्त्वा । Telang reads ताडयितुम् ।

2. न खलु &c.– Bhagurayana did not know whose writing it was. He is now in a dilemma. Sakatadasa will surely recognise the letter and will give out the facts concerning it. Malayaketu will then see through the entire plot from first to last. Not only will then the strategy fail, but the safety of the instruments of it—Bhagurayana, Bhadrabhata &c.—will be at stake (आगत्य···शयादरो भवेत)। Hence Sakatadasa has to be kept away at any risk. But the Prince wants to see him then and there (शकटदासं द्रष्टुमिच्छामि)। What to do in the circumstances ? He makes up his mind and says भवतु एवम्—let me proceed thus. Dhundhi omits—आगत्य···शयादरो भवेत, but this is necessary to explain what passes in the mind of Bhagurayana and leads to भवत्वेवम् &c.

3. अन्यलिखितम् &c.—सम् + वद + घञ् भावे संवादः agreement. वर्णानां संवादः । वि + भू + णिच् + लृट् तिप् (स्यति) will cause to guess. 'वर्ण-

संवाद एव एतम' अर्थं शकटदासेन लिखितमिति 'विभावयिष्यति' अनुमापयिष्यति कथयिष्यति इत्यर्थः। Sakatadasa need not be dragged up here for this matter, such a simple solution being available. This is a very clumsy suggestion But the fool Malayaketu adopts it. The wonder is Rakshasa did not object. Sakatadasa was the only witness and the most material witness in this case again t him. His presence was absolutely necessary. Dhundhi reads—प्रतिलिखितम for अन्यलिखितम · The latter means 'some other writing', and the former 'a copy of this writing'. But it is absurd to suggest to Sakatadasa to make a copy. He would recognise the letter at once, suspect foul play and rush to the royal presence without waiting to be summoned. Hence we rejetct प्रतिलिखितम्। Also cf.—'तस्यैवापरलेख्यस्य चतमिद लेख। प्रयोगा-त्रयम" below. If it were a copy, the poet would have said "तस्यैव प्रतिलेख्यसूचितमिदं" &c. instead of तस्यैवापरलेख्य &c.

4 शकटदासस्तु &c.—'शकटदासो मित्र'' मम सुहृत 'इति' अनेन वस्तुना सह 'अक्षराणि विसंवदन्ति' लेखाक्षराणि विरुद्धानि. मित्र ।ह कदापि नैव' लेखिष्यति ! No friend would write such an epistle to ruin me. Is then Sakatadasa no longer a friend ? Has he been bribed by the enemy ?

5 अन्वयः॥ विस्मृतस्वामिभक्तिना चलेष अर्थेषु, न अनपायिषु यशःसु लुब्धेन शकटदासेन पुत्रदाराणां स्मृतम (इति) किं नु स्यात ? व्याख्या—"विस्मृता स्वामिभक्तिः' नन्दकुलानुरागः येन तादृशेन अतएव 'चलेषु' अस्थिरेषु 'अर्थेषु 'न अनपायिषु' स्थिरेषु 'यशःसु' कीर्त्तिषु 'लुब्धेन' सञ्जातलोभेन 'शकटदासेन पुत्राणां दाराणां' च 'स्मृतम' स्वामिभक्तिं पृष्ठतः कृत्वा पुत्रस्नेहः पत्नीप्रेम च पुरस्कृतमिति 'किं नु स्यात' तत एव वा रिपुभिः सन्धाय इमं भेदविधिम अनुष्ठितवानसौ।

6. पुत्रदाराणाम—पुत्राश्च दाराश्च &c., पुत्र is here supposed to be the अभ्यर्हित, because it is the end to which दार is the means. It is however usual to take दार as the अभ्यर्हित. cf.—"सदारापत्य" —*Sak.* Act VII. The षष्ठी is by "अधीगर्थदयेशां कर्मणि"। Dhundhi reads पुत्रदारस्य—say "सर्वो द्वन्द्वो विभषया (? विभाषा) एकवद्भवतीति वक्तव्यम्"।

7. विस्मृत &c.—Note that here in the व्याख्या we says विस्मृता

स्वामिभक्तिः &c. with विस्मृता in the feminine, while under "भेद विस्मृतभक्तिना &c. we explain विस्मृतं भक्तिः with विस्मृतं in the neuter. The reason for this diff rence is that भक्ति being of the प्रियादि class, the पूर्वपद does not take पुंवद्भाव in a बहुव्रीहि ; but स्वामिभक्ति is not of the प्रियादि class. So with it पुंवद्भाव is available.

27. अथवा कः सन्देहः—

मुद्रा तस्य कराङ्गुलिप्रणयिनी सिद्धार्थकस्तत्सुहृत्

तस्यैवापरलेखसूचितमिदं प्रयोगाश्रयम् ।

सुव्यक्तं शकटेन भेदपटुभिः सन्धाय सार्द्धं परै-

भर्तृस्नेहपराङ्मुखेन कृपणं प्राणार्थिना चेष्टितम् ॥ १५ ॥

Or what doubt (can be there in the matter)?—This writing, the basis of the plot is sui ely his, indentified (as it is) by another writing ; the seal is a companion of the fingers of his hand ; Siddharthaka is his friend. Evidently, Sakata, desiring the lite (of his wife and children) and with face averted from master's kindness, has thus meanlv acted leaguing with enemies that are clever in (bringiug about) a rupture.

अन्वयः ॥ प्राणार्थिना भर्तृस्नेहपराङ्मुखेन शकटेन भेदपटुभिः परैः सार्द्धं सन्धाय कृपणं चेष्टितम् (इति) सुव्यक्तम् । मुद्रा तस्य कराङ्गुलिप्रणयिनी, प्रयोगाश्रयम् अपरलेखसूचितम् इदं पत्रं तस्यैव, सिद्धार्थकः तत्सुहृत् । व्याख्या—'प्राणार्थिना' पुत्रदाराणां जीवनमिच्छता अतएव सम्प्रति कृपणदशां यो 'भर्तृस्नेहः स्वामिभक्तिः नन्दानुराग इत्यर्थः तत्र 'पराङ्मुखेन' हतादरेण 'शकटेन' शकटदासेन 'भेदे' विश्लेषणे उद्भावनादौ इत्यर्थः 'पटुभिः' निपुणैः 'परैः सार्द्धं' शत्रुभिः सह 'सन्धाय' कृतसन्धिः सन् 'कृपणं चेष्टितं' हीनमाचरितं मित्रं मां जातविश्वासम् अतिसन्धाय इति 'सुव्यक्तं' परिस्फुटमेव । कुत इत्याह—'मुद्रा' इयम् अङ्गुलिमुद्रा 'तस्य' शकटस्य 'कराङ्गुलिप्रणयिनी' साभिलाषा सर्वदैव नित्यलग्ना अन्यैर्दुष्प्रापा तत् शकटेनैव मुद्रितो लेखः । भवतु, अनर्पिताक्षरं पत्रं शकटेन मुद्रितं पश्चात्तु भेदार्थिना केनापि कूटं लिखितम् इत्यपि स्यात् । न इत्याह—'प्रयोगस्य' शत्रुकृतभेदोपायस्य 'आश्रयम्' आलम्बः [कौटिल्य चिन्तासु] 'अपरेण' अन्येन लेखेन' लेखेन वर्णयोजनया शकटस्यैव इति भावः 'सूचितं'

शकटस्य इति कथितम् 'इद' पत्रं तस्यैव' शकटस्यैव नान्यस्य कस्यचित। तथापि पत्रेण चन्द्रगुप्तो नाभिप्रेत इति यदि स्यात। न इत्याह—एष पत्रवाहकः 'सिद्धार्थकः तस्य' शकटदासस्य 'सुहृत' मित्र तत् शकटस्य प्रीतमाहनं विना नायमेवं वदेत ? एवं सति परोपजापदूषितः शकट इति कः सन्देहः इति भावः।

CHARCHA

1. मुद्रा तस्य &c.—The signet-ring was handed cver to Sakatadasa for use in his transactions; cf.—"अनयैव मुद्रया स्वाधिकारे व्यवहर्त्तव्यम' —Act II, Para 42.

2. अपरलेखा &c.—लिख + ल्युत कर्मणि लेखाम writing. Now see व्याख्या।

3. पत्रम—Telang reads लेखाम which means the same.

4. प्रयोगाश्रयम—प्रयोग is means, *i.e.*, any one of the four—सामन्, दान भेद, दण्ड। Now see व्याख्या। The means here is of course भेद। आश्रय is masculine. प्रयोगाश्रयः would be a good substitute as it preserves the metre also. Cf.—however उपायनिलये Act I, Sl. 4 in which निलय used in the feminine and "इतरेतराश्रयम् प्रेम" in kirat XIII 57. प्रयोगः आश्रयः अस्य does not remove the difficulty. It dces not suit the context; because the प्रयोग, *i. e.*, भेद is not the basis of the पत्र। It is the पत्र which is the basis of the प्रयोग, *i. e*, on which the भेद is based. पत्रमवलम्ब्य प्रयोगः प्रवर्त्तते।

5. शकटेन—शकट is a contraction for शकटदास like भीम for भीमसेन। गोदा for गोदावरी। See अनुगोदम in our R. XIII.

6. भर्त्तृमुख &c.—परा away. परा अञ्चति इति परा + अञ्च + क्विन कर्त्तरि पराच् (प्रातिपदिक)। पराक् मुखमस्य पराङ्मुख with face averted; तेन। "पदन्त्यायी च" इति णत्वनिषेधः।

7. प्राणार्थना—प्राण refers to the life of son and wife. Telang thinks that by threatening the life of son and wife his own life too was threatened though indirectly. The reference is to previous incidents when Sakata was condemned. It is then that he entered with a compact with the enemies for his ownlife played into the hands of his enemies by allowing himself to be led to Rakshasa.

28. मलय—(विलोक्य) आर्य्य 'अलङ्कारत्रयं श्रीमता यदनुप्रेषितं तदुपगतम्" इति यल्लिखितं तन्मध्यात् किमिदमेकम् ? (निर्वर्ण्य आत्मगतम्) कथं तातेन धृतपूर्वमिदमाभरणम् । (प्रकाशम्) आर्य्य, कुतोऽयमलङ्कारः ?

Mal—(*Noticing*) Noble Sir (regarding) "the pieces of jewellery which have been forwarded by the bles-ed one, are r ceived' as written there: is this one of the three? (*Eyeing closely—to himself*) How so! This piece of jewellery was previously worn by father. (*Aloud*) Whence is this ornament Noble Sir?

राक्षस.—वणिग्भ्यः क्रयादधिगतः ।

Rak—Got by purchase from merchants.

मलय · विजये अपि प्रत्यभिजानासि भूषणमिदम् ।

Mal—Vijaya, do you recognise this jewellery?

प्रती—(निर्वर्ण्य सवाष्पम् कुमार कहं ण पच्चभिजाणामि इदं सुगिहीदणामहेएण पव्वदीसरेण धारिदपुव्वं [कुमार: कथं न प्रत्यभिजानामि ? इदं सुगृहीतनामधेयेन पर्वतेश्वरेण धारितपूर्वम् (धृतपूर्वम्)] ।

Ward.—(*Eyeing closely—with tears*) How could I not recognise it, Prince? This was previously worn by Parvatesvara of auspicious name.

मलय—(सवाष्पम्) हा तात—

एतानि तानि तव भूषणवल्लभस्य
गात्रोचितानि कुलभूषण भूषणानि ।
यैः शोभितोऽसि मुखचन्द्रकृतावभासो
नक्षत्रवानिव शरत्समयप्रदोषः ॥ १६ ॥

Mal.—(*With tears*) Alas! Father, the ornament of your race, fond of jewellery, these are those ornaments suiting your person, decorated with which you appeared with light furnished by your moon-like face, like dusk in the autumn-season decorated with stars.

CHARCHA

1. पत्रलिखितम्—Written in the letter. See *Ante*.

2. तन्मध्यात्—तत् refers to अलङ्कारत्रय। बौद्धमपादानमपेक्ष्य पञ्चमी।

3. प्रत्यभिजानामि—प्रति + अभि + ज्ञा + लट् मि। प्रत्यभिज्ञा is recognition. Hence the root is स्मरणार्थ। Thus apparently the rule 'संप्रतिभ्यामनाध्याने" should have given the आत्मनेपद, because आध्यान being उत्कण्ठापूर्वकस्मरण, the rule has scope if *mere* स्मरण is implied as in this case. The fact is the rule provides for सम् and प्रति only, not for अभि also which here separates प्रति from ज्ञा; consequently the rule does not apply. अभिना व्यवधानात् नात्मनेपदम्। Cf.—'कमिह भोक्तारम् समुपस्थास्यति विधिः"—*Sak*. Act I, where the intervention of उप bars the आत्मनेपद though सम् is there.

4. सुगृहीतनामधेयेन—See *ante*, Act I.

5. धारितपूर्वम्—Same as धृतपूर्वम्। Only we have स्वार्थे णिच् added here. धृतपूर्वम् is better see next para.

6. अन्वयः॥ हे कुलभूषण, भूषणवल्लभस्य तव गात्रोचितानि एतानि तानि भूषणानि यैः शोभितः मुखचन्द्रकृतावभासः नक्षत्रवान् शरत्समयप्रदोष इव अभूः। व्याख्या—हे 'कुलस्य' अस्मद्वंशस्य 'भूषण' अलङ्कारस्वरूप तात 'भूषणानि' अलङ्काराः 'वल्लभानि' प्रियाणि यस्य तादृशस्य प्रियमण्डनस्य तव गात्रस्य वपुषः 'उचितानि' योग्यानि परिचितानि वा 'एतानि तानि' प्रसिद्धानि 'भूषणानि' आभरणानि 'यैः शोभितः' अलंकृतः त्वं 'मुखचन्द्रकृतः' विहितः 'अवभासः' उज्ज्वलता यस्य तादृशो भूत्वा 'मुखतुल्येन चन्द्रेण कृतः अवभासः' दीप्तिः यस्मै तादृशः अपि च 'नक्षत्रवान्' तारकामण्डितः 'शरत्समयस्य' शरत्कालस्य 'प्रदोषः' रजनीमुखमिव 'आसीः' अभूः।

7. भूषण &c.—वल्लभ is प्रिय। This is a general term including *all* that please. भूषण jewellery, specifies the particular object

of pleasure. Hence भूषण is the विशेषण and वल्लभ the विशेष्य here. Thus the अङ्गाङ्ग (see व्याख्या) is quite regular.

8. असि—This is for अभ: in the past. वर्तमानसामीप्ये वर्तमानम्।

9. मुखचन्द्र &c.—This applies to both काल and प्रदोष। कालपक्षे—मुखं चन्द्र इव उदमितकर्मधा – । Now see व्याख्या Decoration over, a sense of satisfaction was felt, and the face beamed with joy (कृतावभास:)। प्रदोषपक्षे—मुखं-च्यचन्द्र:, कर्मधा—like शाकपार्थिव। तेन कृतावभास: lighted up by the moon which looked like the face of प्रदोष। पर्वतक and प्रदोष are compared, both being dark. भूषण compares with नक्षत्र and the मुख with चन्द्र। शरत्समय implies a clear sky so that the moon, which is here the face of प्रदोष is visible. Cp 'शरत्प्रसन्नम् आकाशमनाविष्कृतचारकतारम्'—Rag.

29. राक्षस:-(स्वगतम्) कथं पर्वतेश्वरेण धृतपूर्वाणि इत्याह। व्यक्तमेवास्य भूषणानि। एतान्यपि चाणक्यप्रयुक्तेन वणिग्जनेन अस्मासु विक्रीतानि।

Rak—(*To himself*) How so! He says, they were previously worn by Parvatesvara! Clearly these are his jewellery. These again were sold to me by merchants set on by Chanakya.

मलय– आर्य तातेन धृतपूर्वाणां विशेषतश्चन्द्रगुप्तहस्तगतानां वणिग्भ्यः क्रयात् (?) धिगत इति न युज्यते। अथवा युज्यते एवैतत्। कुतः—

चन्द्रगुप्तस्य विक्रेतुरधिकं लाभमिच्छतः।
कल्पिता मूल्यमेतेषां क्रूरेण भवता वयम्॥ १७॥

Mal.—Noble Sir, 'got by purchase from merchants' does not fit in with what had been previously worn by father, especially what fell into the hands of Chandragupta. Or

perhaps it does fit in. (Do you ask) How ?—By you, the heartless, ourselves are the price offered for these unto Chandragupta the seller, coveting a big profit.

CHARCHA

1. व्यक्तमेव &c.—एव is misplaced Construe व्यक्तम् अन्यैरेव भूषणानि ।

2. एतान्यपि &c.—Telang takes this as प्रकाशम् । But then एतान्यपि &c. becomes an *explanation* of how hawkers could sell such priceless articles. The explanation is uncalled for now, the matter being already explained, and becomes suspicious. We have therefore omitted प्रकाशम् following Telang s manuscripts marked M. R and G एतान्यपि &c. is a remark to himself (स्वगत) due to the flood of light suddenly thrown on the entire transaction by the lamentations of Malayaketu. For the incidents see Act I, 'प्रथमतरमाभरणानि अस्य कुमारस्य दृष्टानि' &c.; and पार्वतेश्वरविक्रीताभरणग्रहणम्"—Act II. Para 44.

3 तामिन कृतपूर्वीणाम &c.—This is a comment on Rakshasa's explanation above. viz., "वणिग्भ्यः क्रयाद् धनतः". Hence we prefer our reading to Telang s वणिग्भ्यः क्रय: because ours follows more closely the wording of Rakshasa s explanation. चन्द्रगुप्त &c. implies that it is not conceivable that the king would sell them to vendors (who in their turn sold to you). The insinuation is, you yourself murdered Parvatesvara.

4 अन्वयः ॥ अधिकं लाभमिच्छतः विक्रेतुश्चन्द्रगुप्तस्य, क्रूरेण भवता वयमेतेषां मूल्यं कल्पिताः । व्याख्या—'अधिकं लाभं' प्रकृष्टं द्रव्यम् 'इच्छतः' प्रार्थयमानस्य 'विक्रेतुः' विनिमयकामस्य 'चन्द्रगुप्तस्य' मौर्यगुप्तस्य वणिजः 'क्रूरेण' नृशंसेन भवता वयम् एतेषाम्' अलङ्काराणां 'मूल्यं' कल्पिताः' पणत्वेन निरूपिताः । एभिर्भूषणैर्वं शीकृतस्त्वं मन्नाशे व्यवसितोऽसि इति तिरस्कारः ।

30. राक्षसः—(स्वगतम्) अहो सुश्लिष्टोऽभूत् शत्रुप्रयोगः । कुतः—

लेखोऽयं न ममेति नोत्तरमिदं मुद्रा मदीया यतः
सौहार्दं शकटेन खण्डितमिति श्रद्धेयमेतत् कथम्।
मौर्ये भूषणविक्रयं नरपतौ को नाम सम्भावयेत्
तस्मात् संप्रतिपत्तिरेव हि वरं न ग्राम्यमत्रोत्तरम्॥ १८॥

Rak.—(*To himself*) Ha! The enemy's plot was well laid. For, "This is not my letter" is no answer, because the seal is mine. How is it believable that friendship has been severed by Sakata? Who indeed would think of the sale of ornaments in Maurya the king? So in this matter admission indeed is preferable, not the ordinary reply (*i. e.*, the usual defence).

CHARCHA

1. सुश्लिष्टः etc.—सुष्ठु श्लिष्टः, *i. e.*, the parts fit in well with one another. For अभूत in the past, cf.—'नैनां पश्यसि येनैवमवादीः'—*Sak* II.

2 अन्वयः॥ अयं लेखो मम न इति इदं नोत्तरं यतः मुद्रा मदीया। शकटेन सौहार्दं खण्डितम् इति एतत् कथं श्रद्धेयम्? नरपतौ मौर्ये को नाम भूषणविक्रयं सम्भावयेत्? तस्मात् अत्र संप्रतिपत्तिरेव हि वरं, ग्राम्यम् उत्तरं न। व्याख्या—शकटदासेन लिखितो लेख इति स्थिते द्वौ पक्षौ—स्वमतेन लिखितम् अस्मत्सम्मत्या वा। तत्र 'अयं लेखः' एतत् पत्रं मम न, न हि मन्मतेन लिखितम् इति इदं न उत्तरं नैव संयुक्तं प्रतिवचनम्। कुतो न युक्तमित्यत्र हेतुमाह—'यतः' यस्मात् 'मुद्रा' पत्रस्थम् अङ्गुलिमुद्राङ्कनं 'मदीया' मन्नामाङ्किता ज्ञाता। नैतत्किञ्चित्; मुद्रा तदायत्ता तेन तथा शकटेनैव मुद्रणं न दुष्करम्। मित्रं हि विस्रब्धं तदैव तेन कृतमिति चेत् 'शकटेन सौहार्दं खण्डितं' मित्रता परिहृता इति एतत् कथं श्रद्धेयं केन प्रमाणेन विश्वास्यम्? प्रामाण्येन तेन सौहार्दं खण्डितमिति यन्मया मन्यते तत्र प्रमाणाभावः। पक्षान्तरे मया प्रदत्तात् अस्मादलङ्कारादेव परिव्यक्तं ममैव सम्मत्या लिखितो लेखः चन्द्रगुप्तस्याभिप्रेत इति। यच्च मयोक्तं वणिग्भ्यः क्रयादधिगतमिति तत्र 'नरपतौ मौर्ये' राजनि चन्द्रगुप्ते 'को नाम' जनः 'भूषणविक्रयम्' अलङ्कारपण्यं 'सम्भावयेत्' विश्वस्यात्? न कोऽपि। 'तस्मात्' हेतोः 'अत्र' अस्मिन् प्रस्तावे 'संप्रतिपत्तिरेव हि' अभ्युपगम एव लेखोऽयं मम

इति स्वीकार एव वरं' ग्राह्यतरा 'ग्राम्य' जानपदम् अकुशलमित्यर्थः 'उत्तरं न' क्लिष्टोऽयं न समेति प्रतिवचनं न ग्राह्यम्। तत्र हि जनो मन्येत क्रूरमाचरितम् अनृतेन च छादयितुमिष्यते इति।

3. मम—This does not mean *mine*, but *written at my instance*. Rakshasa was not the writer; this is proved.

4. सौहार्दक—सुहृदो भाव इति सौहार्दम्; "हृद्भगसिन्ध्वन्ते पूर्वपदस्य च" इत्युभयपदवृद्धिः। See also our Sak "Addendum"

5. अश्रद्धेयम् etc.—शकटः सौहार्द खण्डितवान् इति शकटेन सौहार्दं खण्डितम्। No one would believe in this, because this would be a bare statement unsupported by evidence.

6. मौर्य etc.—Here the idea of charging Sakatadasa is relinquished and the evidence against himself is being scrutinized. The piece of jewellery he is wearing incriminates him. This was on Pravataka's person and passed into the hands of Chandragupta after that prince was dead How could it be with Rakshasa? Evidently it came from Chandragupta as price for the head of Malayaketu. Rakshasa's story that he bought it from hawkers is incredible because a king, especially one of the status of Chandragupta, would never think of selling jewellery.

7. सम्प्रतिपत्तिरेव etc—He prefers to plead guilty, because a defence would only expose him to ridicule. People would say that treason is being concealed with lies. This scene may be compared with the trail of Charudatta in the मृच्छकटिक। Cf.—मया खलु नृशंसेन etc.—मृच्छकटिक Act IX.

31. मलय—एतदार्यं पृच्छामि।

Mal.—I ask Noble Sir this.

राक्षसः (सबाष्पम्) कुमार, य आर्यस्तं पृच्छ। वयमिदानीमनार्याः संवृत्ताः।

Rak.—(*With tears*) Prince, ask him who is noble; we have now turned ignoble.

मलय—

मौर्योऽसौ स्वामिपुत्रः परिचरणपरो मित्रपुत्रस्तवाहं
दाता सोऽर्थस्य तुभ्यं स्वमतमनुगतस्त्वं तु मह्यं ददासि ।
दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र ते स्वाम्यमत्र
स्वार्थे कस्मिन् समीहा पुनरधिकतरे त्वामनार्यं करोति ॥१९॥

Mal—Maurya—there is your master's son; I am your friends' son in constant attendance. Of wealth he it is who is the giver unto you; but unto me you give following your own humour; there your office as a minister is but slavery preceded by honour, here mastery. Regard for which weightier self interest then does make you ignoble.

CHARCHA

1. वयमिदानीम् etc.—"We have turned ignoble" is an admisson of guilt—the पश्चात्ताप thought of above. It sticks into the throat of his honourable self; hence सवाष्पम् ।

2. अन्वय ॥ तव असौ मौर्यः स्वामिपुत्रः; अहं परिचरणपरो मित्रपुत्रः। अर्थस्य स तुभ्यं दाता; त्वं तु स्वमतमनुगतः मह्यं ददासि । तत्र ते सचिवपदं सत्कारपूर्वं दास्यं ननु; अत्र स्वाम्यम् । अधिकतरे कस्मिन् स्वार्थे समीहा त्वां पुनः अनार्यं करोति? व्याख्या—'तव' सम्बन्धे 'असौ' त्वया आश्रयत्वेन विचारिता 'मौर्यः' मुरापुत्रश्चन्द्रगुप्तः 'स्वामिनः' प्रभोः नन्दस्य 'पुत्रः' अतः प्रभुरेव सेव्यः, 'अहं' 'परिचरणपरः' सेवानिरतः 'मित्रपुत्रः' सुहृत्सुतः अतः स्वसुतः इव सेवकः । तव दास्यम् अत्र स्वाम्यमिति भावः । 'अर्थस्य' धनस्य सम्बन्धे 'स' मौर्यः 'तुभ्यं दाता' स्वमतेन प्रतिपादयिता 'त्वं तु' पक्षान्तरे त्वमिह 'स्वमतम्' आत्माभिरुचितम् 'अनुगतः' आश्रितः सन् 'मह्यं ददासि' प्रतिपादयसि । धनेषु तव परतन्त्रता अत्र स्वतन्त्रता । एवं सति 'तत्र' चन्द्रगुप्तसविधे ते 'सचिवपदं' अमात्याधिकारः 'सत्कारः' पूजा पूर्वं यस्मिन् तथाविधं 'दास्यं ननु' भृत्यता एव नाधिकं किञ्चित्, 'अत्र' इह मत्सकाशे 'स्वाम्यं' प्रभुता । एतावता अत्रैव ते स्वार्थं पश्यामि न तत्र, तथापि त्वं तत्रैव उत्कण्ठसे । ननु पृच्छामि तत्र 'अधिकतरे' स्वाम्यादपि लाभनीये 'कस्मिन् स्वार्थे' कीदृशे आत्मप्रयोजने 'समीहा' अभिलाषः 'त्वां पुनः' आर्यमपि त्वाम् 'अनार्यं' हीनवृत्तं 'करोति' कुतो हेतोः यूयमिदानीम् अनार्याः संवृत्ताः मून वदन्तु चिन्तयन्तोऽपि न विद्मः ।

3. मौर्योऽसौ etc.—Here you are being waited upon, there you have to wait upon; with me your movements are free, there they are restricted; thus from considerations of personal liberty you should prefer to stay here.

4. दाता etc.—Sacrifice of liberty may be agreeable to some in return for money. But in that matter also the funds here are in your control, while there they are beyond your reach.

5. दासत्व etc.—In a word you have slavery there and mastery here. Certaintly one cannot prefer slavery to mastery. Cp "It is better to reign in Hell then serve in heaven.'—Milton

6. स्वार्थे कास्मिन् etc.—We are thus at a loss to see what tempts you there. Apparently this vile attempt on your part lacks motive Nothing श्रेयस्कर in comparison with स्वाम्य exists in the world.

32. राक्षसः—कुमार, एवम् अभियुक्तव्याहारिणा भवतैव मे निर्णयो दत्तः। कुतः (मौर्योऽसौ स्वामिपुत्र इति युष्मदस्मदोर्व्यत्ययेन पठति)।

Rak.—Prince an answer is offered me by yourself, speaking so nobly Do you ask) How? Repeats 'मौर्योऽसौ स्वामिपुत्रः' etc with an interchange of युष्मद् and अस्मद्)।

CHARCHA

1. अभियुक्तव्याहारिणा etc.—अभियुक्तम् उदारं साधु व्याहरति इति साधुकारिणा कर्तरि णिनिः। Cf. –"अभियुक्तं व्याहरत"—*Sak* Act VI. निर्णय is conclusion, *i.e.* a decided answer. This is with reference to the indecision expressed by Malayaketu's स्वार्थे कास्मिन् समीहा। कस्मिन् समीहा इति विमर्शगर्भे भवत्प्रश्ने 'एवम् अनेन प्रकारेण मौर्योऽसौ इत्यादिना पद्येन 'अभियुक्तम्' आर्यजनोचितं व्याहरता' यः तादृशेन भवता एव स्वयं मे मम 'निर्णयो दत्तः' भवादृतकं निश्चय उक्तः। आर्यो भवान्, अतः आर्योचितेन चेतसा अत्र मे स्वार्थसमीहां न पश्यति, तत् नास्त्येव समीहा इति निर्णयः। तेन च अपापोऽहम् इत्यायाति, त्वच्छत्रुभिः परिवारितः अहमयमापादित इति भावः। You have answered your own question. There is no motive, hence the charge fails. The absence of motive is stated by you in

noble words, I need not add anything to them. Telang reads अयुक्तव्याहारिणा (अयुक्तं यथा तथा व्याहरति इति—speaking unjustly). This hardly agrees with facts. Malayaketu's speech मौर्योऽसौ etc. is perfectly just. The reference is to *this* speech and not to anything that has gone before it, as is obvious from एवम् in Telang's एवमयुक्तव्याहारिणा etc.

2. कृतः – This explains how भवतैव निर्णीतमः। Rakshasa brings out the निर्णय from the speech of Malayaketu himself which he repeats interchanging युष्मद् and अस्मद्, thus :—

मौर्योऽसौ स्वामिपुत्रः परिचरणपरो मित्रपुत्रो मम त्वं
दाता सोऽर्थस्य मह्यं स्वमतमनुगतोऽहं न तुभ्यं ददामि ।
दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र मे स्वाम्यमत्र
स्वार्थे कस्मिन् समीहा पुनरधिकतरे मामनार्यं करोति ॥ १९ ॥

Translation and Expl are left to the reader being easy.

3. युष्मदस्मदोः etc — युष्मच्च अस्मच्च युष्मदस्मदो । तयोर्व्यत्ययः विपर्यासः, तेन । For कृतः, Telang reads भवतस्तव को दोषः—Never mind. you are not to be blamed. This is in reference to the अयुक्तव्याहार of which Telang speaks. In that case the repetition of मौर्योऽसौ etc becomes irrelevant, because it does not say who is to blame as it ought to do after having absolved Malayaketu of blame Rakshasa should have either kept silence after the absolution or should have said something to locate the blame. Besides, of मौर्योऽसौ etc. if really an अयुक्तव्याहार it is equally so also when coming from Rakshasa with an intercharge of युष्मद् and अस्मद्. Malayaketu however takes Rakshasa's repetition of the verse as a defence, for he turns round with the retort इदमिदानीं किम् । Hence we have rejected Telang's reading.

33. मलय · (लेखमलंकरणस्थगिकाञ्च निर्दिश्य) इद-मिदानीं किम् ।

Mal.—(*Pointing at the letter and the parcel of jewellery*). What then is this ?

राक्षसः—(सबाष्पम्) विधिविलसितम्। कुतः—

भृत्यत्वे परिभावधामनि सति स्नेहात् प्रभूणां सतां
पुत्रेभ्यः कृतवेदिनां कृतधियां येषां न भिन्ना वयम्।
ते लोकस्य परीक्षकाः क्षितिभृतः पापेन येन क्षता-
स्तस्येदं विपुलं विधेर्विलसितं पुंसां प्रयत्नच्छिदः ॥ २० ॥

Rak.—(*With tears*) Fate's play. (Do you ask) Whence? This is a vast display by Fate that cuts short human efforts—Fate the villain by whom were slain those kings who could see through men; who, being of trained intellect, were appreciators of service and were good masters to whom, through kindness we were not different from sons, servitude, the abode of insults, notwithstanding.

CHARCHA

1. इदमिदानीम् etc.—This is a retort to Rakshasa who has ended with pressing the absence of motive as a ground to disbelieve the story against him. Malayaketu points at the letter and parcel of jewellery. If you have no motive why send this to Chandragupta? The fact is, you *have* a motive which is at present hidden from us, but I say own it up.

2. विधि etc.—विलसितं विलासः भावे क्तः। विधेः विलसितम्। This is more than I know. Ask Fate. It is remarkable that even at this critical moment Rakshasa refrains from accusing Bhagurayana Siddharthaka, Bhadrabhata etc. of plotting against him though they were well known officers at the court of Chandragupta and necessarily known to Rakshasa who was not such a fool as not to see the hand of Bhagurayana etc. in the matter. More than once he has suspected these cf.—"पूर्वं सम्मदबलं चन्द्रगुप्तबलैः"—*Para* 19.

3. अन्वयः ॥ कृतधियां कृतवेदिनां येषां सतां प्रभूणां वयं परिभावधामनि भृत्यत्वे सति स्वेहात पुत्रेभ्यः भिन्ना न, ते लोकस्य परीक्षकाः क्षितिभृतः येन पापेन क्षताः तस्य पुंसां प्रयत्नच्छेदः विधेः इदं विपुलं विलसितम्। व्याख्या— कृता' समाहिता 'धीः' बुद्धिः येषां समाहितचित्तानाम् अतएव 'कृत' कर्म 'विदन्ति' जानन्ति 'ये' तादृशानां गुणज्ञानां 'येषां सतां प्रभूणां' नृपोत्तमानां सम्बन्धे 'वयम्' अहं परिभावस्य' अवमानस्य यत 'धाम' आस्पदं तस्मिन् 'भृत्यत्वे' सेवकत्वे 'सति' तादृशस्यापि भृत्यभावस्य अनादरेण 'स्नेहात पुत्रेभ्यः भिन्नाः' पुत्रवदादृताः 'ते' तथाविधाः 'लोकस्य' 'पुरुषस्य 'परीक्षकाः' विनिर्णयसमर्थाः 'क्षितिभृतः' भूपालाः नन्दः इत्यर्थः [गौरवे बहुवचनम्] 'येन पापेन' दुराचारेण 'विधिना' 'क्षताः' नाशिताः 'तस्य' तथाविधस्य 'पुंसां' पुरुषाणां 'प्रयत्न' चेष्टां यः 'छिनत्ति' उत्सादयति तस्य 'विधेः' दैवस्य 'इदम्' एतत लिखालंकरणादिद्वारेण 'विपुलं' विलसितं' महती किल लीला। तत् दैवमेव पृच्छ 'इदानीमदानीं किम्" न माम्। अन्यथा कृतः प्रयत्नः मया, अन्यथा पुनः परिणमितो दैवेन इति भावः। अत्र विधेः इति चाणक्यं प्रति कटाक्षः। चाणक्यस्य प्रयोग एष इति फलितम्।

4. भृत्यत्वे etc.—परिभव or परिभाव by "परौ इव भुवो वैज्ञाने"। अनादरे ७मी। भृत्यत्वमनादृत्य = सति भृत्यत्वे।

5. प्रभूणाम्—Refers to Nanda. गौरवे बहु—। Nanda's sons are excluded, because with reference to them पुत्रेभ्यो न भिन्नाः becomes meaningless as they had no issue.

6. सताम्—The insinuation is—you are not सत।

7. कृतवेदिनाम्—etc – कृतधी is one of trained intellect. कृतवेदिन् is one who does not forget services received; because कृतधी therefore कृतवेदिन। I served my masters and my services were appreciated. The point is, you are neither कृतधी nor कृतवेदिन्। Hence you are insulting me in this manner. अत मे परिभावधाम भृत्यत्वमेव।

8. लोकस्य परीक्षकाः – Telang renders by – good judges of men. They knew how to find out the genuine and the fraud, you are not so; hence cannot distinguish between me and Bhagurayana's party.

9. पुंसाम् etc. – I made the effort and in the right direc-

tion, but Fate was against me. This is another way of saying what he has already said, viz. सर्वो: प्रयोग एष - all this is Chanakya's trickery.

34. मलय - (सरोषम्) किमद्यापि निह्नूयते एव ? विधे: किलैतत् व्यवसितं न लोभस्य ! अनार्य —

कन्यां तीव्रविषप्रयोगविषमां कृत्वा कृतघ्न त्वया
विस्रम्भप्रवण: पुरा मम पिता नीत: कथाशेषताम् ।
संप्रत्याहितगौरवेण भवता मन्त्राधिकारे रिपो
प्रारब्धा: प्रलयाय मांसवदहो विक्रेतुमेते वयम् ॥ २१ ॥

Mal.—(*Angrily*) What ! Even now being concealed ! This is indeed the play of Fate not of Greed ! Ignoble man—By you, the traitor, previously, with a (malign) girl rendered dreadful through the application of a virulent poison, my father, who was prone to be trusting (Or—under control through confidence) was led to become one whose memory alone remains. Now (again), esteem having been placed in you in the department of counsel, our hapless selves are, alas ! going to be sold by you like meat to the enemy for utter extinction.

CHARCHA

1. किमद्यापि etc.—निह्नूयते (from ह्नु being concealed प्रच्छाद्यते; *i. e.*, the truth is being concealed. अवश्चौ किल । The speech is a taunt. No one will believe you, when you say this is due to Fate. Say it is the play of *greed*.

2. अन्वय: ॥ हे कृतघ्न, पुरा त्वया तीव्र विषप्रयोगविषमां कन्यां कृत्वा विस्रम्भप्रवण: मम पिता कथाशेषतां नीत: । सम्प्रति अहो मन्त्राधिकारे आहितगौरवेण भवता एते वयं प्रलयाय रिपौ मांसवत् विक्रेतुं प्रारब्धा: । व्याख्या—हे 'कृतघ्न' उपकारकर्इ विन् राक्षस 'पुरा' इत: पूर्वं 'त्वया तीव्रस्य' दारुणस्य 'विषस्य प्रयोगेण' नित्यसेवनेन 'विषमां' घोरां 'कन्यां कृत्वा' विषमां विषकन्यां विधाय 'विस्रम्भे' विश्वासे 'प्रवण:' उन्मुख: अनायास

इत्यर्थः 'मम पिता' पर्वतेश्वरः 'कथाशेषतां' नाममात्रस्थितत्वं 'नीतः' प्रापितः मृत्युमापादित इत्यर्थः। 'संप्रति' अधुना 'अहो' खिदे पूर्वं वृत्तं ते अजानद्भिरस्माभिः मन्त्रस्य' मन्त्रणकार्यस्य यः 'अधिकारः' नियोगः तस्मिन् विषये 'आहित' स्थापितं 'गौरवम्' आदरः यस्मिन् तथाविधेन सादरमाहूय मन्त्रकर्मणि व्यापारितेन अतएव कृतविश्वासेन 'भवता एते' विश्वस्ता 'वयं प्रलयाय समूलघाताय 'रिपौ' शत्रौ चन्द्रगुप्ते 'मांसवत्' मांसमिव निर्मम 'विक्रेतुं प्रारब्धाः' पणायितुं प्रक्रान्ताः। विश्वस्तं पितरं निपात्य पुत्रमपि विश्वस्तं निपातयितुमुद्यतोऽसि इति भावः।

3. कन्याम् etc.—This information has only just now reached Malayaketu. The impression previously was that Chanakya had killed Parvatesvara. विषकन्या is here both ill-starred and poisoned (see I, II.)

4. कथाशेषताम्—कथा नाममात्रं शेषः अस्य कथाशेषः one whose memory alone survives, *i. e.*, one dead. Cf. "दिवङ्गते यशःशेषे"।

5. आहितगौरवेण etc.—आहित placed. गौरव weight. I attached great weight to your counsels and requested you to advise me in everything relating to this expedition. Dhundhi explains differently thus—'मन्त्राधिकारे' मौर्यस्य मन्त्रित्वे 'आहितगौरवेण, धृताभिलाषेण इत्यर्थः। Telang follows and renders—'placing a high value on the counsellorship.' But supposing Rakshasa had indeed done so, wherein lies the censure? Disregard for other's interests to serve one's own, is the rule with worldly men and it would be surprising if Rakshasa furnished an exception. Our interpretation lends point to the censure. We trusted you to counsel us and you betrayed the trust by counselling our ruin. This is quite in keeping with your previous history of which we had no knowledge *then*. Father trusted you and suffered, I am about to suffer too through trusting you. The same संप्रति as पुरा। The leopard does not change his spots. You live by betrayal of trust. Cf.—"नाङ्गीकृतविश्रम्भघातो राक्षसः" below.

35. राक्षसः—(स्वगतम्) अयमपरो गण्डस्योपरि स्फोटः।

(प्रकाशम्—कर्णौ पिधाय) शान्तं पापं शान्तं पापम्। नाहं पर्वतेश्वरे विषकन्यां प्रयुक्तवान् ।

Rak.—(*To himself*) This is a fresh boil on the carbuncle. (*Aloud – blocking the ears*) Begone sin ! Begone sin ! I did not set the poison-girl on Parvatesvara.

मलय—केन तर्हि व्यापादितस्तातः ?

Mal —By whom then was father killed.

राक्षसः—दैवमत्र प्रष्टव्यम ।

Rak. —Fate should be questioned about it.

मलय -(सक्रोधम्) दैवमत्र प्रष्टव्यम्। न क्षपणको जीवसिद्धिः ।

Mal.—(*Angrily*) Fate should be questioned about it, not the mendicant Jivasiddhi !

राक्षसः—(स्वगतम्) कथं जीवसिद्धिरपि चाणक्यप्रणिधिः ! हन्त रिपुभिर्मे हृदयमपि स्वीकृतम् ।

Rak.—(*To himself*) How so ! Jivasiddhi too an emissary of Chanakya ! Alas ! My heart too is owned by the enemies.

मलय—(सक्रोधम्) भासुरक, आज्ञाप्यतां शिखरसेनः सेनापतिः—य एते राक्षसेन सह सुहृत्तामुत्पाद्य अस्मच्छरीराभिद्रोहेण चन्द्रगुप्तमाराधयितुकामाः पञ्च राजानः कौलूतश्चित्रवर्मा, मलयनृपतिः सिंहनादः, काश्मीरः पुष्कराक्षः, सिन्धुराजः सुषेणः पारसीकाधिपो मेघनाद इति, एतेषु त्रयः प्रथमे मदीयां भूमिं कामयन्ते । ते गम्भीरश्वभ्रमभिनीय पांशुभिः पूर्यन्ताम् । इतरौ हस्तिबलकामुकौ हस्तिनैव घात्येताम् इति ।

Mal.—(*In wrath*) Bhasuraka let Shikharasena the commander in-chief be ordered thus—Of these five kings—Chitravarman of Kuluta, Simhanada the king of Malava Puskaraksha of Kashmir. Sushen the king of Sindhu, Meghanada the lord of Parasika—who having contracted friendship with Rakshasa are bent upon serving Chandragupta by injuring our person, the first three covet my lands ; let them be led to a deep hole and covered over with sand ; let the other two who greed after my force of elephants, be killed with a elephant.

पुरुषः—जं कुमारो आणवेदि [यत् कुमार आज्ञापयति] (इति निष्क्रान्तः) ।

Attendant.—As Prince commands. (*Exit*).

CHARCHA

1. अयमपरो etc.—Sakuntala has पिण्डः संवृत्तः for स्फोटः (in Act. II)

2. दैववशात् etc.—Rakshasa had no positive proofs against Chanakya, hence he preferred not to accuse him openly. It was Fate again that did it. Even if he had proofs, he would not have probably named Chanakya. Cf.—"तस्येदं विपुलं दिवे वं ह-सितम"—Sl. 20. *ante.* Also cf.—"दैवं हि नन्दकुलशत्रुरसौ न विप्रः"—Act VI Sl. 7.

3. हृदयमपि—Rakshasa had great confidence in जीवसिद्धि and confided all to him. Hence *he* being a spy, Rakshasa had no secrets from Chanakya. His very heart was Chanakya's own.

4. शिखरसेनः—Act IV calls him शिखरकः। This is by dropping सेन and by adding कन् स्वार्थे (witness भीमसेन or भीम) ।

5 अस्मच्छरीर etc.—"कर्तृकर्मणोः कृति—" इति कर्मत्वम् (see *ante*). कर्मषष्ठ्या समासः ।

6. गम्भीरश्वभ्र etc.—श्वभ्र is बिल a hole. "गर्तावटौ भुवि श्वभ्रे" इत्यमरः । पूर्यन्ताम् is rather anomalous. पूर् usually means to fill

up; that may apply to श्व not to ते। Here the meaning is *to cover over*.

7. हस्तिवलसा etc.—हस्तिवलसा कामुकौ। Here षष्ठी is not barred by "न लोका—" owing to the वार्त्तिक "कमेरानिषेधः"।

36. मलय - (सक्रोधम्) राक्षस राक्षस! नाहं विश्रम्भघाती राक्षसः। मलयकेतुः खल्वहम् तद्गच्छ। समाश्रीयतां सर्वात्मना चन्द्रगुप्तः। पश्य—

विष्णुगुप्तश्च मौर्यश्च समम्प्यागतौ त्वया।
उन्मूलयितुमीशोऽहं त्रिवर्गमिव दुर्नयः॥ २२॥

Mal.—(Angrily) Rakshasa! Rakshasa! I am indeed Malayaketu not Rakshasa the murderer of the confiding. Go then, let Chandragupta be hugged with all your might. Behold—Vishnugupta too, Maurya also, though advanced with you, I am competent to extirpate as bad policy is of the group of three (piety, prosperity and propensity).

CHARCHA

1. विश्रम्भघाती—विश्रब्धं विश्वासं घातयति इति विश्रम्भ + हन + णिच् + णिनि कर्त्तरि ताच्छील्ये betrayer of trust. Betrayal of trust is a habit with you. Cf.—Sl. 21, *ante*. Here the murder of the confiding is also implied. Hence नाहम् etc. means—I won't soil my hands by killing you.

2. मलयकेतुः खल्वहम्—There is a wide difference between us. One is Rakshasa a well known traitor, the other is Malayaketu the abode of noble qualities For the costruction, cf.—"नन्दाऽसौ न भवति चन्द्रगुप्त एषः"—Act II Sl. 12.

3. अन्वयः॥ त्वया समम् अपि आगतौ विष्णुगुप्तश्च मौर्यश्च अहं त्रिवर्गं दुर्नय इव उन्मूलयितुमीशः। व्याख्या—'त्वया सम' सह 'अपि आगतौ' मामभियातौ विष्णुगुप्तश्च चाणक्यमपि 'मौर्यं च' मुरातनयं चन्द्रगुप्तञ्च 'त्रिवर्गं' धर्मार्थकामान् 'दुर्नय इव'

कुनीतिरिव 'अहम् उन्मूलयितम्' अवरोपयितम् ईशः' शक्तः। नीतिहीनो राजा यथा धर्मम् अर्थं कामञ्च नाशयति तथा अहं त्वां चाणक्यं चन्द्रगुप्तञ्च युगपदपि प्राप्त नाशयामि। तद्वच्च समाश्रीयतां चन्द्रगुप्तः नाहं भवतां स घात गणये।

4. आगतौ—विष्णुगुप्तश्च मौर्यश्च is the वाक्य of a द्वन्द्व compound and this is treated as equivalent to the compound विष्णुगुप्तमौर्यौ। Hence आगतौ in the dual.

5 दुर्नयः—"दुरः षत्वणत्वयोरुपसर्गत्वप्रतिषेधः" इति न णत्वम्। The comparison is significant.

6. त्रिवर्गम्—त्रिवर्ग may be taken to mean धर्म, अर्थ and काम, and क्षय, स्थान, वृद्धि as well of the राज्यतन्त्र। Cp. 'त राजा प्रणयन सम्यक त्रिवर्गेणाभिवर्द्धते"—Manu VII. दुर्णय destroys both धर्मादि त्रिवर्ग and स्थानादि राज्यतन्त्रत्रिवर्ग।

37. भागु—कुमार, कृतं कालहरणेन। साम्प्रतं कुसुमपुरोपरोधाय आज्ञापयन्त्वामस्मद्बलानि।

गौडीनां लोध्रधूलीपरिमलबहुलान् धूम्रयन्तः कपोलान्
क्लिश्नन्तः कृष्णिमानं भ्रमरकुलरुचः कुञ्चितस्यालकस्य।
पांशुस्तम्बा बलानां तुरगखुरपुटक्षोभलब्धात्मलाभाः
शत्रूणामुत्तमाङ्गे गजमदसलिलच्छिन्नमूलाः पतन्तु ॥ २३ ॥

इति सपरिजनो निष्क्रान्तो मलयकेतुः)।

Bhag — Prince away with wasting time. Let our forces be now ordered for the investment of Kusumapura. Let columns of dust, the attainment of whose self is derived from the pounding with the hoofs of the cavalry and whose bases are detached by the ichoral water of our elephants, descend on the heads of our enemies darkening the cheeks of Gauda women that are rich in the fragrance of the pollens of *Lodhra* flowers and mitigating the darkness of their curly locks that have the lustre of black bees.

(*Exit Malayaketu with attendants*).

CHARCHA

1. कृतम्—An अव्यय meaning अलम्। Cp. "अथवा कृतं सन्देहेन" – Sak.

2. साम्प्रतम्—अव्यय meaning सम्प्रति, *i. e.*, अधुना।

3. कुसुमपुर etc.—The city is not far off ; let us commence surrounding it.

4. अन्वयः ॥ बलानां तुरगखुरपुटक्षोभलब्धात्मलाभाः पांशुस्तम्बा गजमदसलिलच्छिन्नमूलाः (सन्तः) गौडीनां लोध्रधूलीपरिमलबहलान् कपोलान् धूम्रयन्तः भ्रमरकुलरुचः कुञ्चितस्य अलकस्य कृष्णिमानं क्लिश्नन्तः शत्रूणाम् उत्तमाङ्गे पतन्तु । व्याख्या—'बलानां प्रयाणोद्यतानां सैन्यानां ये 'तुरगाः' अश्वाः तेषां 'खुरपुटैः' अविभक्तत्वात् पुटितैः खुरैः यः 'क्षोभः' स घट्टः ततो 'लब्धः' अधिगतः 'आत्मलाभः' स्वरूपप्राप्तिः पांशुस्तम्बरूपताप्राप्तिः इत्यर्थः यैः तादृशाः 'पांशुस्तम्बाः' धूलिप्रकाण्डाः 'गजानां मदसलिलैः' दानवारिभिः 'छिन्नमूलाः' निरस्तभूमिसम्पर्काः' सन्तः 'गौडीनां' गौडरमणीनां 'लोध्रस्य' लोध्रकुसुमस्य याः 'धूल्यः' परागाः तेषां 'परिमलेन' आमर्दनेन 'बहलाः' आढ्याः ये 'कपोलाः' गण्डाः तान् 'धूम्रयन्तः' धूसरवर्णान् कुर्वन्तः अपि च भ्रमरकुलानां भृङ्गपुञ्जानां राशीकृतभ्रमराणामित्यर्थः 'रुक्' कान्तिरिव 'रुक्' यस्य तादृशस्य किञ्च 'कुञ्चितस्य' अरालस्य तरङ्गितस्य इति यावत् 'अलकस्य' केशराशेः 'कृष्णिमानं' कालतां 'क्लिश्नन्तः' अभिभवन्तः आत्मसम्पर्केण खर्वयन्तः 'शत्रूणाम् अरातीनां मागधानाम् 'उत्तमाङ्गे' शिरसि [जातावेकवचनम्] 'पतन्तु' अवरोहन्तु । स्रग्धरा वृत्तम् ।

5. गौडीनाम—गौड is a race of क्षत्रिय । गौडानां निवासो जनपद गौडाः the coun ry called Gauda. गौडाः, विषयो देशः एषामिति गौडाः people of Gauda country ; these are not resricted to क्षत्रिय like the original word. गौडानामपत्यानि स्त्रियः इति गौड + अण् + ङीप् गौडी: women of गौड । तासाम् । This looks cumbrous. But it is necessary, because गौडानाम अपत्यानि स्त्रियः, with the original गौड would mean only the damsels of the क्षत्रिय class गौड, whereas the poet speaks here of all females in the land without exception.

6. लोध्रधूली &c.—धूलि + ङीष् धूली । Now see व्याख्या । Telang reads बहल for बहल ; either will do.

7. धूम्रयन्तः—धूम्र is धूसर । धूम्रं कुर्वन्तः इति धूम्र + णिच् + शतृ । Dhudhi reads धूमयन्तः (धूमवतः कुर्वन्तः । धूम + मतुप् + णिच् + शतृ &c.) ।

8. क्लिश्नन्तः &c.—कृष्ण black. तस्य भाव इति कृष्ण + इमनिच् कृष्णिमा blackness. तम् । For a similar idea, cf.—"अलकैश्च मयूरगलकण्ठप्रतिमधोकृतः" । क्लिश means to "oppress". It is क्र्यादिगणीय सकर्मक here; cp. "क्लिश्नाति लघुवत्मयम्" Kumara &c.

9. तुरगखुर &c.—See व्याख्या। Cf.—"वैरात्मलाभस्तया लब्धः" &c.—Act III, Sl. 1; also 'उत्थापितः संयति रेणुरश्वैः" &c.

10 गजमद &c.—मूल is connection with the earth. The ichor converted the dust into clay; no more dust was raised and the quantity already in the air floated hither and thither for sometime under the breeze and then settled down under gravity. Cf.—"स च्छिन्नमूलः क्षतजेन रेणुस्तस्योपरिष्टात् पवनावधूतः" &c.

38. राक्षसः—(सावेगम्) हा धिक्! कष्टम्! तेऽपि घातिताश्चित्रवर्मादयः यशस्विनः। तत् कथं सुहृद्विनाशाय राक्षसश्चेष्टते न रिपुविनाशाय। तत् किमिदानीं मन्दभाग्यः करवाणि?

किं गच्छामि तपोवनं न तपसा शाम्येत् सवैरं मनः
किं भर्तॄननुयामि जीवति रिपौ स्त्रीणामियं योग्यता।
किं वा खड्गसखः पताम्यरिबले नैतच्च युक्तं भवे-
च्चेतश्चन्दनदासमोक्षरभसं रुन्ध्यात् कृतघ्नं न चेत् ॥ २४ ॥

(इति निष्क्रान्ताः सर्वे)।

पञ्चमोऽङ्कः।

Rak.—(*With agitation*) On fie! Oh woe! They too poor Chitravarman and others are killed How then! Is it that Rakshasa is exerting for the extirpation of his friends and not for the destructin of his enemies? Ill-starred as I am, what can I do now? Should I retire to the penance-grove? A vengeful mind would not ease off by penance. The enemy still living, should I follow my masters? This befits women (lit this is the fitness of women). Should I fall upon the enemy forces with the sword for a companion? No. This is just what would be the proper thing if my heart eager for the release of Chandanadasa did not check my ungrateful self (*Or*—"Shall I, with my sword for my companion, fall upon

the enemy's forces ? That would not be proper either. My heart, anxious for the release of Chandanadasa would prevent my doing that if it did not turn ungrateful"—*Telang*).

(*Exeunt all*).

END OF THE FIFTH ACT

CHARCHA

1. तेऽपि घातिताः &c.—अपि implies समुच्चय of friends with masters &c. My other friends all are dead and these too are killed.

2. तत् किमिदानीम् &c.—My efforts result in injury to myself So away with efforts. What shall I do then ? (See note 4).

3. अन्वयः ॥ तपोवनं गच्छामि किम् ? सवैरं मनः तपसा न शाम्यति । रिपौ जीवति भर्तॄन् अनुयामि किम् ? इयं स्त्रीणां योग्यता । खड्गसखो वा अरिबले पतामि किम् ? न । चन्दनदासमोक्षरभसं चेतः कृतघ्नं चेत् न रुन्ध्यात् एतच्च युक्तं भवेत् ? व्याख्या—एवं व्यपगते सर्वकर्त्तव्ये 'तपोवनं गच्छामि' सन्यासमवलम्ब्य 'किम्' इति प्रश्ने ? समाधत्ते—'सवैरं सामर्षं 'मनः' चेतः 'तपसा न शाम्यति' शान्तिं न लभते । अग्निप्रवेशादिभिः आत्मत्यागस्तर्हि कार्य्यः इति स्थिते 'रिपौ' चन्द्रगुप्ते 'जीवति' सति "भर्तॄन्' स्वामिनं नन्दं नन्दान् वा 'अनुयामि' तत्पदवीमारोहामि 'किम्' इति प्रश्ने ? उत्तरमाह—'इयम्' एषा स्त्रीणां योग्यता' प्रतिविधानम् । ता एव भर्त्तरि हते सहमृता भवन्ति । तर्हि रिपुनाशेनैव आत्मानं व्यापादयामि इत्याह 'खड्गसखो वा' पक्षान्तरे असिलतामात्रः सन् 'अरिबले' शत्रुसैन्ये—पतामि' अरिसैन्यं विशामि वीरोचितञ्च मरणं समाश्रये 'किम्' इति वितर्के ? निर्णयमाह—'न' मा भूदेवम् । प्रियसुहृदः 'चन्दनदासस्य मोक्षे' मोचने 'रभसः' त्वरा यस्य तादृशं मदीयमिदं 'चेतः' एवंविधं प्राणत्यागमिच्छन्तं सुहृन्मोचने यत्नहीनम् अतएव कृतघ्नं 'कृतघ्नं' मां चेत् न रुन्ध्यात्' यदि न प्रतिवध्नीयात् तदा 'एतच्च' इदमेव अरिबले पतनमेव युक्तं भवेत्' उचितं स्यात् । सुहृन्मोचने चेतो धावति ततः अरिबलेन न पतामि किन्तु कुसुमपुरं गत्वा चन्दनदासमोक्षे कृतप्रयत्नो इति भावः । शार्दूलविक्रीडितं वृत्तम् ।

4. किं गच्छामि &c.—He has given up चेष्टा, because his चेष्टा leads to the destruction of friends only. Thus having nothing to do is he to renounce the world and retire to a harmitage for penance ? No sooner he thinks of it than the idea is drop-

ped because penance will not quiet down his vindictive mood With the thirst for enemy-blood so strong in him, penance is but a mockery. Also see next.

5 किं भर्तॄन् &c.—If the practice of penance too is precluded he has nothing left to do but to give up life. Should he then burn himself to death and follow his master? The idea is repulsive to him Redoubtable fighter as he is why should he die the death of helpless women that follow their husbands on the funeral pyre? Also see next.

6 किं वा खड्ग &c.—Well then, if I am to die let me die like a hero I outlived my master only with the object of killing master's enemy Chandragupta. In this I have failed. I have been out-manoeuvred and my state-craft has been out-classed by Chanakya. So away with diplomacy. I will now, sword in hand meet Chandragupta's legions and lay down life after killing the flower of his soldiery. As he is thus musing, the sad plight of his friend, the brave Chandanadasa who for his sake was now pining in prison, flashes across his mind. See next.

7 चेच्चन्दन &c.—He is ashamed of himself; that he could forget such a friend at this moment is downright ingratitude. He must hie to Kusumapura to work out his friend's rescue. रभस is वेग rapidity. रभसो वेगहर्षयोः" इति हैमः। रभसः शीघ्र अस्य, तीक्ष्ण रभः त्वरायुक्तम्। Also see व्याख्या।

8 कृतघ्नम्—Refers to himself. He is कृतघ्न, because, in thinking of this course he has forgotten the services of his friend who is now in dire straits. Dhundhi construes the last line thus—चन्दनदासमोक्षरभस चेतः रुन्ध्यात् । न चेत् कृतघ्नं भवेत् (my heart eager for the release of Chandandasa would check me; it would be ungrateful if it did not).

षष्ठोऽङ्कः ।

1. (ततः प्रविशत्यलङ्कृतः सहर्षः सिद्धार्थकः)।

सिद्धा—

जअदि जअदणीलो केसवो केसिघादो

जअदि अ जणदिट्ठीचन्दमा चन्दउत्तो ।

जअदि जअणकज्जं जाव काऊण सव्वं

पडिहदपरपक्खा अज्जचाणक्कणीदी ॥ १ ॥

दाव चिरस्स कालस्स पिअवअस्सं समिद्धत्थअं पेक्खामि ।

[जयति जलदनीलः केशवः केशिघाती

जयति च जनदृष्टिचन्द्रमाश्चन्द्रगुप्तः

जयति जयनकार्यं यावत् कृत्वा च सर्वं

प्रतिहतपरपक्षा आर्यचाणक्यनीतिः ॥

तावच्चिरस्य कालस्य प्रियवयस्यं समिद्धार्थकं पश्यामि]।

(परिक्रम्यावलोक्य च) एसो मे पिअवअस्सो समिद्धत्थओ इदो एव्व उवसप्पदि । जाव णं उवसप्पामि [एष मे प्रियवयस्यः समिद्धार्थक इत एव उपसर्पति । यावदेनम् उपसर्पामि]।

(*Now enter with joy Siddharthaka decorated. Siddh*— Cloud blue Kesava, the slayer of Keshin prospers; Chandragupta too, the moon to the eyes of the people prospers; also the diplomacy of noble Chanakya prospers after having done all the work of conquest with the hostile party sup-

pressed. After this long lapse I will see my dear friend Samiddharthaka. (*Going round and observing*) Here, my dear friend Samiddharthaka is coming this very way. Let me approach him.

CHARCHA

1. *Scene*—Street at Kusumapura.

2. अन्वयः ॥ जलदनीलः केशिघाती केशवः जयति । जनदृष्टिचन्द्रमाः चन्द्रगुप्तश्च जयति । आर्यचाणक्यनीतिश्च सर्वं जयनकार्यं कृत्वा प्रतिहतपरपक्षा (सती) यावज्जयति । व्याख्या— जलदः' इव 'नीलः' अभ्रश्यामः दानवं केशिनं यो हतवान् स 'केशिघाती' केशिहन्ता 'केशवः' श्रीविष्णुः 'जयति' उत्कर्षं लभते 'जनदृष्टिः' लोकानां जनस्य सम्बन्धी 'चन्द्रमाः' इन्दुः इव 'चन्द्रगुप्तश्च जयति' उत्कर्षं लभते । आर्यचाणक्यस्य नीतिश्च सामादिप्रयोगोऽपि 'सर्वं' निखिलं 'जयनस्य' जयस्य आपराभवस्य 'कार्यम्' अनुष्ठानं 'कृत्वा' समाप्य 'प्रतिहतः' निराकृतः 'परपक्षः' शत्रुवर्गः यया तादृशी सती यावज्जयति जयत्येव । यावदवधारणे । मालिनी वृत्तम्

3. जयनकार्यम्—Dhundhi explains—'जयत्यनेन इति जयनं सैन्यम् । जयनेन जयकारणेन सेनादिना एव यत् कार्यं तत्" । The sense is चाणक्य's strategy achieves without an effort what an army does with great trouble and profuse bloodshed जयन may also mean जय (भावे ल्युट्)।

4 तावत्—Construe प्रेक्षामि तावत् । तावदवधारणे । "यावत् तावच्च साकल्येऽवधौ मानेऽवधारणे ।"

5. चिरस्य कालस्य—षष्ठी owing to some such thing as विगमे, अत्यये &c. understood ; चिरस्य कालस्य विगमे प्रेक्षामि &c. If कालस्य were absent, we could take चिरस्य as an अव्यय meaning चिरं as in "चिरस्य वाच्यो न गतः प्रजापतिः"—*Sak.* Act V.

2. (ततः प्रविशति समिद्धार्थकः)।

समिद्धा—

सदावि तारिसाणं गेह्लसवे सुहाअमाणं ।
हिअअट्ठिदाणं विहवा विरहे मित्ताणं दूमन्दि ॥ २ ॥

सुदं मए मलअकेदुकडआदो पिअवअस्सओ सिद्धात्थओ आअदो त्ति। णं अण्णेसामि।

[सन्तापे तारेशानां गेहोत्सवे सुखायमानानाम्।
हृदयस्थितानां विभवा विरहे मित्राणां दूनयन्ति॥

श्रुतं मया मलयकेतुकटकात् प्रियवयस्यः सिद्धार्थक आगत इति। एनमन्विष्यामि] (इति परिक्रम्य विलोक्य च) एसो सिद्धत्थओ [एष सिद्धार्थकः]।

(*Now enter Samiddhanthaka*) *Samiddh.*—Riches pain in the absence of friends that dwell in the heart that are like the moon at times of trouble and that enjoy it at family festivals. I have heard that my dear friend Siddharthaka has come back from the camp of Malayaketu I will search for him. (*Going round and observing*) Here is Siddharthaka ?

सिद्धा—(उपसृत्य) कहं समिद्धत्थओ। अवि सुहं पिअवअस्सस्स [कथं समिद्धार्थकः। अपि सुखं प्रियवयस्यस्य] ? (इत्यन्योन्यमालिङ्गतः)।

Siddh.—(*Approaching*) Ha! Samiddharthaka! Is it well with my dear friend ? (*They embrace each other*).

समिद्धा कुदो सुहं जेण तुमं चिरप्पवासपच्चागदोवि अज्ज ण मे गेहं आअच्छसि [कुतः सुखम्। येन त्वं चिरप्रवासप्रत्यागतोऽपि अद्य न मे गेहमागच्छसि]।

Samiddh—Whence well as you are not coming to my place though returned to-day after a long absence ?

अन्वयः॥ सन्तापे तारेशानां गेहोत्सवे सुखायमानानां हृदयस्थितानां मित्राणां विरहे विभवा दूनयन्ति। व्याख्या—सन्तापं दुःखे। "ताराणां" नक्षत्राणाम् 'ईशः'

स्वामी तारेशश्चन्द्रः तच्छाया प्रह्लादनः । 'तारेशानां' प्रह्लादनानाम् । 'सन्तापे तारेशानां' सन्तापहारिणामिति द्रष्टव्यम् । 'गेहे' गृहे यः 'उत्सवः' प्रमोदः तस्मिन् 'सुखायमानानां' सुखमनुभवताम् 'हृदये' मनसि 'स्थितानाम्' आनन्दयुतानामित्यर्थः 'भवतां' विरहे अदर्शने 'विभवाः' सम्पदः 'दूनयन्ति' दूनं दुःखितं कुर्वन्ति । सुखा विभवा यदि मित्रैः सह भुज्यन्ते नान्यथा इत्यर्थः ।

CHARCHA

1. सुखायमानानाम्=सुखं वेदयन्ते इति सुख+क्यङ्+लटः शानच् सुखायमाना feeling pleasure. Only an intimate friend feels pleasure at your prosperity. Cf.—"आनन्दन भू तव वड्डवैरम्" ।

2 दूनयन्ति—दू (दुःखार्दे)+क्त कर्मणि दून, dejected. दूनं कुर्वन्ति इति दून+णिच् (नामधातु)+लट् अन्ति ।

3. परिक्रम्य विलोक्य च—Telang reads "परिक्रामति । विलोक्य" which is an old combination of लट with ल्यप् ।

4. चिरप्रवास: &c.—चिरं प्रवासः चिरप्रवासः prolonged absence. तस्मात् प्रत्यागतः ।

3. सिद्धा पमोददु वअस्सो । दिट्ठमेत्तो एव्व अच्चाणक्केण आणत्तोह्मि जह 'सिद्धत्थअ गच्छ । एदं पिअोदन्तं देवस्स चन्दसिरिणो णिवेदेहि' त्ति । तदो एदस्स णिवेदिअ एव्वं अणुभूदपत्थिवप्पसादो अहं पिअवअस्सं पेक्खिदुं तुह एव्व गेहं चलिदोह्मि [प्रमोदतु वयस्यः । दृष्टमात्र एव आर्यचाणक्येन आज्ञप्तोऽस्मि यथा—"सिद्धार्थक, गच्छ । इमं प्रियवृत्तान्तं चन्द्रश्रियः निवेदय" इति । ततः एतस्य निवेद्य एवम् अनुभूतपार्थिवप्रसादः अहं प्रियवयस्यं प्रेक्षितुं तवैव गेहं चलितोऽस्मि] ।

Siddh.—Let my friend be appeased. As soon as seen, I

am ordered by noble Chanakya thus—"Go Siddharthaka, report this happy termination to king Chandrasri Having then reported to him and enjoyed the king's favour thus, I am going to the house of yourself to see you my dear friend.

समिद्धा—वअस्स यदि मे सुणिदव्वं तदो कहेहि किं तं पिअं जं पिअदंसणस्स चन्दसिरिणो णिवेदिदं [वयस्य, यदि मे श्रोतव्यं ततः कथय किं तत् प्रियं प्रियदर्शनस्य चन्द्रश्रियः निवेदितम्]।

Samiddh.—Friend if I may know, then tell me what the happy news is that was reported to Chandrasri of pleasing presence.

सिद्धा—वअस्स किं तुह्मवि अकहिदव्वं अत्थि ? ता णिसामेहि—अत्थि दाव चाणक्कणीदिमोहिदमदिणा मलअकेदुहदएण णिक्कासिअ रक्खसं हदा चित्तवम्मप्पमुहा पहाणा पञ्च पत्थिवा। तदो असमिक्खकारो एसो दुराआरो त्ति उज्झिअ मलअकेदुहदअभूमिं कुसलदाए भअविलोलसेससैनिकपरिवारेसु समअं पादूथरेसु पत्थिवेसु सकं विसअं, णिव्विण्णहिअएसु सअलसामन्तेसु, भद्दभटपुरिसदत्तडिङ्गरादवलउत्तराअसेणभाउरा अवरोहिदक्खविजअवम्मप्पमुहेहिं संजमिअ गिहीदो मलअकेदु [वयस्य, किं तवापि अकथितव्यम् अस्ति। तन्निशामय—अस्ति तावत् चाणक्यनीतिमोहितमतिना मलयकेतुहतकेन निष्कास्य राक्षसं हताश्चित्रवर्मप्रमुखाः प्रधानाः पञ्च पार्थिवाः। ततः असमीक्ष्यकारी एष दुराचार इति उज्झित्वा मलयकेतुहतकभूमिं कुशलतया भयविलोलशेषसैनिकपरिवारेषु समयं

प्रस्थितेषु पार्थिवेषु स्वकं विषयं, निर्विषण्णहृदयेषु सकलसामन्तेषु, भद्रभट-पुरुषदत्त- डिङ्गरात- बलगुप्त राजसेन- भागुरायण-रोहिताक्ष विजयवर्मप्रमुखैः संयम्य गृहीतो मलयकेतुः]।

Siddh —Friend is there anything unmentionable even to you ? So listen. The fact is—The five leading kings with Chitravarman at their head were killed by cursed Malayaketu, having dismissed Rakshasa, with his mind deluded by the diplomacy of Chanakya. Forthwith, the kings having nervously proceeded to their own kingdoms with safety (? omit either this or "cleverly" below) deserting the place of the cursed Malayaketu, because this miscreant act thoughtlessly, all the chieftains having their spirit drooping, the remaining military attendants standing bewildered in terror, Malayaketu was cleverly (? omit either this or "with safety" above) fettered and secured by Bhadrabhata, Purushadatta, Dingarata, Balagupta Rajasena Bhagurayana, Rohitaksha Vijayavarman and others.

CHARCHA

1. प्रसीदतु वयस्यः—Take no offence at this apparent neglect.

2 प्रियोदन्तम्—उदन्त news वार्ता। प्रियः उदन्तः &c. "वार्ता प्रवृत्तिर्वृत्तान्त उदन्तः"।

3. दैवस्य—शीघ्रविवक्षया षष्ठी। दैवाय was expected.

4. गेहं चलितः—Construe गेहं प्रति चलितः।

5 निशामय—See *ante*. under "श्रावक निशामय"—Act V Para 3.

6. निष्कास्य राक्षसम् &c.—See तद्गच्छ समाश्वीयताम् &c. Act V, Para 36 and "पञ्च राजानः" &c —Act V Para 35.

7. असमीक्ष्यकारी—सम् + ईक्ष + ल्यप् समीक्ष्य having scrutinised. न समीक्ष्य असमीक्ष्य without scrutiny. असमीक्ष्य कर्तुं शीलमस्य इति असमीक्ष्य + कृ + णिनि कर्तरि ताच्छील्ये, उपपदतत्—।

8. मलयकेतु &c.—For इतक see चाणक्यहतकेन—Act II. Para 2. भूमि i. सेनानिवेशस्थान।

9 कुशलतया—This is an awkward epithet. Three constructions are possible—(i) कुशलतया उत्क्रम्य having cleverly quited (the encampment); the cleverness lied in eluding the grasp of Malayaketu; (ii) कुशलतया प्रास्थिषु having left with safety, *i. e.*, with their life; कुशल is safety; कुशलमस्य अस्ति इति कुशल: safe—अर्श आद्यच्; तस्य भाव: कुशलता safety; or कुशलतया प्रस्थितेषु having cleverly left (as in कुशलतया उत्क्रम्य); (iii) कुशलतया संयम्य having cleverly fettered. Of these—(i) seems inadmissible because no attempt is said to have been made to restrain them so there was no occasion for a display of cleverness; (ii) is very round about; (iii) involves दूरान्वय, but is on the whole preferable. Explain thus—तत: एष दुराचार: असमीक्ष्यकारी, आवाभ्याम् एव कर्म कुरुते तत्र श्रेयोऽस्माकम् अवस्थानम् 'इति' कृत्वा पार्थिवेषु' मित्रराजेषु 'स्वकं विषयं' निजराज्यं सभं साशङ्कं 'प्रास्थितेषु सत्सु सकलसामन्तेषु निःस्नेहहृदयेषु 'नितान्तं' खिन्न 'हृदयं' येषां ताहृशेषु सत्सु 'भग्न विलासेषु' विह्वलेषु येषु' कौतुकादयपेक्षया शिष्टेषु 'सैनिकपरिवारेषु' मलयकेतुदेहरक्षकेषु सामन्तेषु तानिनारहत्य इत्यर्थ: भद्रभट पुरुषदत्त डिङ्गरात बलगुप्त-राजसेन-भागुरायण रोहिताक्ष-विजयवर्म प्रमुखै: कुशलतया' नैपुण्येन संयम्य' गृहीतो मलयकेतु:'।

10 पार्थिवेषु &c.—Two diffierent classes of chiefs are referred to by पार्थिव and सामन्त। The former are allies (मित्रराज), and the latter tributary chiefs—minor chiefs living within Malayaketu's kingdom The former left altogether but the latter stayed on though disprited (निःस्नेहहृदयेषु)। "निर्विषयीकृत-सस्थानम्" इति पाठम्। Poets sometimes use प्रधान as विशेष्यलिङ्ग।

11. भयविलोल &c.——विशेषण लोला: चञ्चला: विलोला: greatly agitated. भयेन विलोला: भयविलोला:। भृशा: सैनिकपरिवारा:, क्रम धा—। भयविलोला: शेषसैनिकपरिवारा: तेषु। अनादरे षष्ठी। This refers to the body-guard of Malayaketu. Rakshasa had told off the five kings Kauluta. &c. to guard Malayaketu's person (see "प्रस्थातव्यं पुरस्तात्—" Act V, Sl. II). They form the Prin-

ee's मौनकपरिवार। शेष refers to the remainder after the five, Kauluta &c., are killed. Tney stood per l xed in the tumult that fi llowed, and Bnadrabnata &c. cleverly (कुशलतया) put Malayaketu in chains disregarding these remnants of his bodyguard—अनादरं कृत्वा।

4. समिद्धा—वअस्स, भद्दभटप्पमुहा किल देवस्स चन्दउत्तस्स अवरत्ता मलयकेदुं समस्सिदेत्ति लोए मन्तीअदि। ता किं निमित्तं कुकविकिदणाडअस्स विअ अण्णं मुहे अण्णं णिव्वहणे [वयस्य, भद्रभटप्रमुखाः किल देवस्य चन्द्रगुप्तस्य अपरक्ता मलयकेतुं समाश्रिता इति लोके मन्त्र्यते। तत् किं निमित्तं कुकविकृतनाटकस्येव अन्यत् मुखे अन्यत् निर्वहणे]।

Samid —Friend it is current among the people that the party headed by Bhadrabnata disgusted with Cnandragupta, has attached itself to Malayaketu. Why then as in a drama written by a bad poet, one thing is in the opening and another in the *denoument*.

सिद्धा—वअस्स, दुव्वगदीए विअ असुणिदगदीए णमो चाणक्कणीदीए [वयस्य, दैवगत्या इव अश्रुतगत्यै नमश्चाणक्यनीत्यै]।

Siddh —Friend, salutation be unto the state-craft of chanakya the course of which is unheard of like that of Fate.

समिद्धा—तदो तदो [ततस्ततः]।

Samid —Next what next ?

सिद्धा—तदो पभूदसारसाहणसमेदेण इदो निक्कमिअ अज्ज चाणक्केण पडिवण्णं सअलराअलोअसहिअं असेसं मेच्छबलं

[ततः प्रभूतसारसाधनसमेतेन इतो निष्क्रम्य आर्यचाणक्येन प्रतिपन्नं सकलराजलोकसहितमशेषं म्लेच्छबलम्] ।

Siddh.—Then the entire Mlechha force together with the whole host of kings was captured by noble Chanakya sallying out from here accompained by an immense body of the flower of his army.

समिद्धा वअस्स कहिं तं [वयस्य, कुत्र तत्] ?

Samid.—Whither is that, friend ?

सिद्ध—जहिं एदे [यत्र एते]—

अदिसअगुरुएण दाणदप्पेण दन्तिनः
सजलजलदलीलां उव्वहन्तो णदन्ति
कसप्पहारभएण जाअकम्पा तुरन्ता
गहिदजअणसज्जा संपअन्ते तुरङ्गाः ॥ ३ ॥

[अतिशयगुरुकेण दानदर्पेण दन्तिनः
सजलजलदलीलामुद्वहन्तो नदन्ति ।
कशाप्रहारभयेन जातकम्पास्त्वरमाणा
गृहीतजयनसज्जाः सम्पतन्ति तुरङ्गाः ॥ ३ ॥

CHARCHA

1. चन्द्रगुप्तस्य—शेषे षष्ठी । चन्द्रगुप्तस्य सम्बन्धि अपरक्ताः ।

2. अन्यत मुखे &c.—अन्य and अन्य refers to mutually discordant elements. परस्परापेक्षया अन्यत्वम । मुख is मुखसन्धि, the opening आरम्भ । निरुह्यते इतस्ततः आदाय पिण्डीक्रियते एकार्थीक्रियते अस्मिन् इति निर + वह + ल्युट् अधिकरणे निर्वहणम् the close उपसंहारः Cf —"संहरन् कार्यजातम्"—Act IV Sl. 3. The close of the drama should harmonise with the opening ; similarly one should not profess one way and

act differently. Why then do Bhadrabhatta &c. swearing allegiance to Malayaketu restrain him.

3 दैवस्ये &c.—Chanakya's measures work in a peculiar manner not at all like what other statemen s do Their course is as inscrutable as that of Fate itself. कस्यापि अनाकर्णिता गतिः प्रसरा यस्याः, i. e., they work secretly ; no one gets the right report about them so long as they are at work. Comp.—"फलानुमेयाः प्रारम्भाः संस्काराः प्राक्तना इव"। Hence, know that you were wrongly informed about Bhadrabhata &c. and the wrong information was taken by people as the right one solely through the charm of the incomprehensibility of Chanakya's methods.

4 प्रभूतसारसाधन &c.—साध्यते अनेन इति साध+ल्युट् करणे साधनम् army सैन्यम्। "साधनं सिद्धिसैन्ययोः" इति हैमः। सार best वर, i. e., श्रेष्ठ। "सारो बले स्थिरांशे च न्याय्ये क्लीबं वरे त्रिषु" इत्यमरः। सारं साधनम्। प्रभूतं सारसाधनम् &c. Telang reads प्रभवति for प्रभूत। ततः प्रभवति implies continuation of conditions, and is therefore rejected. प्रतिपन्नं च कुसुमपुरम् refers to a past event ; प्रतिपद्यमानम् would agree with Telang's reading.

5 प्रतिपन्नम्—प्रति+पद means 'to accept', 'to adopt' &c. Comp.—"किं प्रतिपन्नं सौम्येन" (supra), 'प्रतिपेदे जयाश्रयम्', 'आत्मानं चेदिमं मन्यमानः प्रतिपत्स्य'—Sak. Act V &c. The secondary sense which is the sense here is 'to capture, 'to annex' etc. प्रति+पद+क्त कर्मणि प्रतिपन्नम् captured.

6. अन्वयः—यत्र गृहीतजयनसज्जाः एते दन्तिनः अतिशयगुरुकेण दानदर्पेण सजलजलदलीलामुद्वहन्तः नदन्ति, तुरङ्गाः कशाप्रहारभयेन जातकम्पाः त्वरमाणाः सम्पतन्ति। व्याख्या—'यत्र गृहीता' परिहिता 'जयनस्य' जयस्य 'सज्जा' वेषः यैः तादृशाः विजयप्रमोदात् वरवेषसज्जिता इत्यर्थः 'एते' पुरोवर्तिनः 'दन्तिनः' गजाः 'अतिशयेन गुरुकः' अतिप्रबलः यः 'दानजनितो दर्पः' मदमत्तता तेन सजलानां जलपूर्णानां 'जलदानां' मेघानां 'लीलां' चरितम् 'उद्वहन्तः' अभिनयन्तः सन्तः 'नदन्ति' गर्जन्ति इव। अपि च यत्र गृहीतजयनसज्जा एते 'तुरङ्गाः' अश्वाः 'कशाप्रहारात् वेत्राघातात् यत् 'भयं' तेन 'जातः कम्पः' येषां तादृशाः अतएव 'त्वरमाणाः'

धावन्त मन्त: 'सम्पतन्ति' सम्मिलन्त तब नत स केवल प्रतिपन्न ततश्च प्रमादात् विज सञ्ज्ञा साज्जत क रनवगम मालनतिम

7 सजलजलद etc. – सजल makes the clouds blue, hence the agreement with the elephants in colour जलद carries the idea of pouring water and दानव suggests flow of ichor ; hence we get another point of resemblance. Telang reads सजलजलदनीला: qualifying दान्तन: ।

8 उद्वहन्त:—Lit. carrying ल लाम उद्वहन्त: displying the character. Telang's reading is उद्‌गृहन्त. roaring.

9 नदन्त—Water laden clouds do roar, hence another point of resemblance. The colour th downpour the roars are all like those of clouds ; hence the elephants are सजलजलद-लीलामुद्वहन्त: । With Telang's reading translate the line thus—(Elephants) dark like water-laden clouds, roam and roar

10. जानकम्पाल्लरमाणा — Dhundhi reads जानकम्पतरङ्गा and explains जा कम्पा: चलएव उत्तरङ्गा: i e., through shaking the body appears as if waves are playing on it.

11. गृहीतजयनसञ्ज्ञा:— Dhundhi reads शब्दा for सञ्ज्ञा and explains— जयन जय: तस्य शब्द: । गृहीत जानो जयनशब्दो य स्ते तथाभूता: । जयघोषव श्रुत्वा सर्वत: सम्पतन्ति इत्यर्थ:" । We do not see much in it.

5 समिद्धा—वअस्स एदं दाव चिट्ठदु । तहा स्व-लोअपच्चक्खं उज्झिअ हिआरो चिट्ठिअ अज्ज च णक्को किं उणो वि तं एव्व मन्तिपदं आरूढ़ा [वयस्य, एतत्तावत्तिष्ठतु । तथा सर्वलोकप्रत्यक्षम् उज्झिताधिकार: स्थित्वा आर्य चाणक्य: किं पुनरपि तदेव मन्त्रिपदमारूढ़:] ?

Samid – Friend let this go. Why has Noble Chanakya again stepped into the very same office of minister after having thrown up the appointment (lit. – standing with office renounced) in presence of all people (*Or*—the whole world) in that fashion ?

सिद्धा—अदिमुद्धोसि दाणीं तुमं जो अमच्चरक्खसेण वि अण गाहिदपुव्वं अज्जचाणक्कचरिदं अवगाहिदुं इच्छसि [अतिमुग्धोऽसि इदानीं त्वं यः अमात्यराक्षसेन वि अनवगाहितपूर्वम् आर्य चाणक्यचरितम् अवगाहितुमिच्छसि]।

Siddh.—You are quite a simpleton that you wish to gauge the moves of Noble Chanakya uncomprehended before even by Minister Rakshasa.

समिद्धा—वअस्स, अमच्चरक्खसो संपदं कहिं [वयस्य, अमात्यराक्षसः साम्प्रतं कुत्र] ?

Samid.—Friend, where is Minister Rakshasa now ?

सिद्धा—तस्सिं भअविलोले वट्टमाणे मलअकेदुकडअदो णिक्कमिअ उदुम्बरणामहेएण चरेण अणुसरिज्जमाणो इदं पाडलिउत्तं आअदोत्ति अज्जचाणक्कस्स णिवेदिदं [तस्मिन् भयविलोले वर्तमाने मलयकेतुकटकान्निष्क्रम्य उदुम्बरनामधेयेन चरेण अनुसार्यमाणः इदं पाटलिपुत्रमागत इति आर्यचाणक्यस्य निवेदितम्]।

Siddh.—It is reported to Noble Chanakya that having slipped out of Malayaketu's camp the same (camp) standing convulsed in terror, he has come here to Pataliputra watched by a spy named Udumbara.

CHARCHA.

1. सर्वलोकप्रत्यक्षम्—See लोकप्रत्यक्षम्, Act III Sl. 27. this refers to the scene in Act III Para 39

2. अतिमुग्ध etc.—मुग्ध simpleton मूढ। Why Chanakya

throwing up the appointment then, and why he takes it up now, has not been comprehended even by Minister Rakshasa, and you want to grasp the significance of it at once ! You are indeed green (deficient) yet.

3. तास्मन् etc — Refers to मलयकेतुकटक। भयेन विलोलं तास्मन् वर्तमाने—that camp standing bewildered through fright. अनादरे or simple भावलक्षणे सप्तमी।

4. अनुसन्धीयमान:—अनुसन्धान is अन्वेषण। अनु + सम् + धा + आनच् कर्मणि अनुसन्धीयमान: अन्विष्यमाण: being followed.

6. समिद्धा—वअस्स, तहा णाम अमच्चरक्खसो णन्दरज्ज-पच्चाणअणे किदव्ववसाओ णिक्कमिअ सपदं अकिदत्थो पुणो वि इमं पाडलिउत्तं आअदो एव्व [वयस्य, तथा नाम अमात्य-राक्षस: नन्दराजप्रत्यानयने कृतव्यवसाय: निष्क्रम्य साम्प्रतम-कृतार्थ पुनरपि इमं पाटलिपुत्रमागत एव] ?

Samid —Having gone out and having made in such a manner an attempt to restore the sovereignty of Nanda has Minister Rakshasa now really come back to this Pataliputra with his object unrealised ?

सिद्धा वअस्स, तक्केमि चन्दणदाससिणेहेण त्ति [वयस्य, तर्कयामि चन्दनदासस्नेहेनेति] ।

Siddh.—Friend, I guess it is through love for Chandanadasa.

समिद्धा—वअस्स, चन्दनदासस्स मोक्खं विअ पेक्खामि [वयस्य, चन्दनदासस्य मोक्षमिव पश्यामि] ।

Samid —Friend I can actually see as it were Chandanadasa's release.

सिद्धा—कुदो से अधण्णस्स मोक्खो । सो क्खु संपदं अज्जचाणक्कस्स आणत्तीए दुवेहिं अम्हेहिं वज्झट्ठाणं पवेसिअ वावादइदव्वो [कुतोऽस्य अधन्यस्य मोक्षः ? स खलु साम्प्रतम् आर्यचाणक्यस्य आज्ञया द्वाभ्यामावाभ्यां वधस्थानं प्रवेश्य व्यापादयितव्यः] ।

Siddh.- Whence is the release of that unlucky chap ? He is even now at the command of Noble Chanakya to be killed after being led by both of us to the place of execution.

समिद्धा—(सक्रोधम्) किं अज्जचाणक्कस्स घादअजणो अण्णो णत्थि जेण अह्मे ईदिसेसु णिओइआ अदिणिसंसेसु णिओएसु [किम आर्यचाणक्यस्य घातकजनः अन्यो नास्ति येन वयमीदृशेषु नियोजिता अतिनृशंसेषु नियोगेषु] ?

Samid.—(*With warmth*) Has Noble Charakya got no other executioners that we should be employed in such supremely murderous works ?

सिद्धा—वअस्स, को जीवलोए जीविदुकामो अज्जचाणक्कस्स आणत्तिं पडिऊलेदि ? ता एहि चण्डालवेसधारिणो भविअ चन्दणदासं वज्झट्ठाणं णएम [वयस्य, को जीवलोके जीवितुकामः आर्यचाणक्यस्य आज्ञां प्रतिकूलयति ? तत् एहि चाण्डालवेषधारिणौ भूत्वा चन्दनदासं वधस्थानं नयावः] ।

इत्युभौ निष्क्रान्तौ । प्रवेशकः ।

Siddh.— Friend who in the land of living wishing life, will oppose the command of Noble Charakya ? So come, becoming clad in the grab of *Chandalas* we shall lead Chandanadasa to the place of execution (*Exeunt both*).

(*Pravesaka—Introduction*)

CHARCHA

1. तथा नाम etc.— Construe तथा कृतव्यवसायः। Refers to the *manner* of the attempt. He made a mighty attempt which has been miscarried; how then can he have the face to come back here? This is inexplicable.

2 चन्दनदासस्य मोक्षम् etc.— When *R*ak-hasa tries for it, the release is as if already effected.

3. अधन्यस्य—अधन्य unlucky. Com. "धन्या केयम्" Act I Sl. I.

4. आज्ञप्त्या—आ + ज्ञप + णिच् + क्तिन् भावे आज्ञप्तिः order तया।

5. अतिनृशंसे—अतिशयेन नृन् शंसति हिनस्ति इति नृ + शंस + अण् कर्त्तरि नृशंसः murderous. नृशंसता attaches itself to the *agent*. By transference of epithets it is here attributed of his *office*. नियुक्तगता नृशंसता नियोगे आरोप्यते।

6 प्रतिकूलयति—प्रतिकूल opposed. प्रतिकूलेन योजयति इति प्रतिकूल + णिच् + लट् तिप्। Provide with an antagonist *i. e.*, opposes

7 प्रवेशकः—प्रवेशयति इति प्र + विश + णिच् + ण्वुल् कर्त्तरि (See opening of Act V).

7. (ततः प्रविशति रज्जुहस्तः पुरुषः)।

पुरुषः—

छग्गुणसंजोअदिढा उवाअपरिवाडिघडिअपासमुही ।
चाणक्कणीदिरज्जू रिपुसंजमणुज्जुआ जअदि ॥
[षड्गुणसंयोगदृढा उपायपरिपाटीघटितपाशमुखी ।
चाणक्यनीतिरज्जू रिपुसंयमनर्जुका जयति] ॥ ४ ॥

(परिक्रम्य अवलोक्य च) एसो सो पदेसो अज्जचाणक्कस्स पुरदो उदुम्बरएण कहिदो जहिं मए अज्जचाणक्कणत्ताए अमच्चरक्खसो देक्खिदव्वो [एष स प्रदेशः आर्यचाणक्यस्य पुरतः

उदुम्बरकेण कथितः यत्र मया आर्यचाणक्याज्ञया अमात्य-राक्षसः प्रेक्षितव्यः]। (विलोक्य) कहं एसो क्खु अमच्चरक्खसो किदसीसावगुण्ठणो इदो एव्व आअच्छइ। ता जाव इमेहिं उज्जाणपादवेहिं अन्तरिदसरीरो पेक्खामि कहिं आसणपरिग्गहं करेदि त्ति [कथम् एष खलु अमात्यराक्षसः कृतशीर्षावगुण्ठनः इत एव आगच्छति। तत् यावत् एभिः उद्यानपादपैः अन्तरितशरीरः प्रेक्षे कुत्र आसनपरिग्रहं करोति इति]। (इति परिक्रम्य स्थितः)।

(*Now enter a man with a rope in hand*). *Man*—The rope of Chanakya's policy triumphs being strong by the union of the six thread-like expedients having at one end a noose made of a succession of devices and straight when the enemy is entrapped (lit—with the entrapping of the enemy). (*Going round and observing*) This is the place described to Noble Chanakya by Udumbara where at the command of Noble Chanakya I am to see Minister Rakshasa. (*Espying*) Ha! Here is Minister Rakshasa coming this very way with his head veiled. Well, with my person screened by these gardentrees, let me watch where he takes his seat. (*Stands after going round*).

अन्वयः॥ षड्गुणसंयोगदृढा उपायपरिपाटीघटनपाशमुखी रिपुसंयमनऋजुका चाणक्यनीतिरज्जुः जयति। व्याख्या—सन्धिविग्रहयानासनद्वैधाश्रयाख्यानां 'षण्णां गुणानां संयोगेन' सहघटनया 'दृढा' दुर्भेदा, अपि च सामदानभेददण्डाख्यानाम् 'उपायानां प्रयोगचतुष्टयानां 'परिपाट्या' क्रमसमावेशेन 'घटनः' रचितः यः 'पाशः' वागुरा स 'मुखे' प्रान्ते यस्याः तादृशी, किञ्च कुटिला अपि 'रिपोः' शत्रोः यत् 'संयमनं' नियन्त्रणं तेन 'ऋजुका' ऋज्वी सरला चाणक्यस्य नीतिः' नय एव या 'रज्जुः' दाम सा 'जयति' जयेन युज्यते। कुटिला चाणक्यनीतिः नियन्त्रणे राक्षसे सरला भविष्यति,

अहमपि कुटिलां वागुरावतीं दृढ़ाञ्च इमां रज्जुं कण्ठे आबद्ध्य यदा लम्बिष्ये तदा इयं भारभरितप्रान्ता ऋज्वी भविष्यति इत्याशयः। इयमार्या।

CHARCHA

1. षड्गुण etc.—गुण is *thread* for the rope and *expedient* for strategy. A six-ply rope is a strong rope. The rope here is of course the one in the hand of the man. For समास see व्याख्या।

2. उपाय etc.—See व्याख्या। उपाय is *device* for the rope. परिपाटी is क्रम succession. There are several devices to make the noose at the end of the rope. The rope with the man had the noose set in it.

3. रिपुसंयमन etc.—ऋजु is the *thread* for the rope and *expedient* for नीति। The rope is in coils; it is not ऋजु now. But when I shall have hanged myself it will become straight under the weight of my body. Chanakya's policy too is full of wiles at first but when the enemy, *i. e.*, Rakshasa, is trapped, it becomes guileless and squarely meets Rakshasa with the offer of Chandragupta's ministership.

4. आर्यचाणक्य etc.—Chanakya has commanded me to see Rakshasa, and this is the place where I am told I shall find him.

5. कृतशीर्ष etc.—अव + गुण्ठ + ल्युट् भावे अवगुण्ठनम् veiling. कृतं शीर्षस्य अवगुण्ठनमनेन (see शीर्षे कमलमुकुलाकारमञ्जलिम्" etc. Act 1). This he has done to escape recognition.

8. (ततः प्रविशति यथानिर्दिष्टः सशस्त्रो राक्षसः)।

राक्षसः—(सास्रम्) कष्टं, भोः कष्टम्।

उच्छिन्नाश्रयकातरेव कुलटा गोत्रान्तरं श्रीर्गता
तामेवानुगता गतानुगतिकास्त्यक्तानुरागाः प्रजाः।
आप्तैरप्यनवाप्तपौरुषफलैः कार्यस्य धूरुज्झिता
किं कुर्वन्त्वथवोत्तमाङ्गरहितैरङ्गैरिव स्थीयते॥ ५॥

(*Now enter armed Rakshasa as described*). *Rak.*—(*With tears*) Woe ! O woe ! Like a harlot upset by the death of her supporter, Sri has passed on to another race. The people, given to following those that have gone before, have, with allegiance renounced, followed that very woman. Even by the trusted, with the reward of exertion unseen, the burden of work has been thrown down. Or what should they do ? They are lying like limbs without the head.

CHARCHA

1. यथानिर्द्दिष्टः—यथा यद्वत निर्द्दिष्टः वर्णितः पुरुषेण। सुप् सुपा।

2. अन्वयः॥ श्रीः उच्छिन्नाश्रयकातरा कुलटा इव गोत्रान्तरे गता। गतानुगतिकाः प्रजाः त्यक्तानुरागाः (सत्यः) तामेव अनुगता। आप्तैरपि अनवाप्तपौरुषफलैः (सद्भिः) कार्य्यस्य धूः उज्झिता। अथवा उत्तमाङ्गरहितैः अङ्गैरिव (तैः) स्थीयते किं कुर्वन्तु। व्याख्या—'श्रीः' लक्ष्मीः 'उच्छिन्नः' प्रनष्टः 'आश्रयः' आलम्बः अभिमतो जन इत्यर्थः यस्याः अतएव 'कातरा' व्याकुला 'कुलटा' स्वैरिणी नारी इव 'अन्यस्मिन् गोत्रे' नन्देतरे वंशे 'मौर्य्यवंशे 'गता' संक्रान्ता। श्रीस्तु सर्वैरेव प्रार्थ्यते, तस्याः पुनराश्रयनाशे कथं कुलटाया इव कातरता ? अहो कष्टम्। 'गतस्य' प्राक्प्रस्थितस्य यत अनुगतम्' अनुगमनं तच्छीलाः 'प्रजाः' जनाः 'त्यक्तः' परिहृतः 'अनुरागः' भक्तिः नन्दस्नेहः याभिः तथाभूताः सत्यः 'तामेव' श्रियम 'अनुगताः' अनुसृत्य मौर्य्ये संसक्ताः। श्रीमौर्य्ये न केवलं संक्रान्ता अपि तु जनानुरागात् तस्मिन् स्थिरीभूता। अहो कष्टम्। प्रजासु पुनर्ये 'आप्ता' अनुरक्ततमा मादृशा भृत्याः तैः 'अपि अनवाप्तम्' अनधिगतं 'पौरुषस्य' पुरुषकारस्य 'फलं यैः तादृशैः विफलप्रयत्नैः सद्भिः 'कार्य्यस्य' मौर्य्यलक्ष्मीहरणरूपस्य धूः' भारः 'उज्झिता' त्यक्ता। हिततमैरस्माभिः स्थिराया अपि मौर्य्यलक्ष्म्याश्चालने कृत एव महान् प्रयत्नः किन्तु दैवगत्या वृथा नः स जातः। अहो कष्टम्। वयमद्य निरुद्यमा वसाम इत्यहो कष्टतरम्। 'अथवा' पक्षान्तरे नैतत् सुतरां गर्ह्यं नः। 'उत्तमाङ्गेन' शिरसा 'रहितैः' वियुक्तैः अङ्गैरिव' हस्तपादाभिरिव नन्दवियुक्तैः तैराप तैरस्माभिः विकलैः 'स्थीयते' अतः आप्ता उद्यमत्यागादन्यत् 'किं कुर्व्वन्तु' न किञ्चित। छिन्ने शिरसि यथा कर्मसु हस्तपदं न प्रसरति तथा नन्दे नष्टे आप्ता वयम् इति भावः। शार्दूलविक्रीड़ितं वृत्तम्।

3. उच्छिन्न &c.—See व्याख्या। A harlot is helpless when her patron is dead. Not so is *Sri*. Why then was she in such a hurry to attach herself to Chandragupta ? It is due to Fate.

4. कुलटा—अटति गच्छति परित्यज्य इति अट+अच कर्त्तरि स्त्रियाम् अटा। कुलस्य अटा कुलटा उत्कुला। शकन्ध्वादि।

5. गतानुगतिकाः—अनुगतम् अनुगमनम्। भावे क्तः। गतस्य अनुगतम् following of one that precedes. तत् अस्ति एषां शीलत्वेन इति गतानुगत +ठन् मत्वर्थे।

6. आप्तैरपि &c.—आप+क्त कर्मणि or कर्त्तरि आप्त trusted. The trusted have not followed the people nor attached themselves to Chandragupta, it is true, but they are lying indifferent now and no longer working. This is bad on their part.

7. अथवा &c.—This introduces पक्षान्तर, *i. e*, extenuating circumstances justifying the casting off of the burden of work (कार्यस्य धुरुज्झिता)। The आप्त are like so many limbs as working under the direction of the king who is the *head.* The head is gone, how then can the limbs work ? It is not strange that they are lying listless.

9. अपिच—

पतिं त्यक्त्वा देवं भुवनपतिमुच्चैरभिजनं
गता छिद्रेण श्रीर्वृषलमविनीतेव वृषली।
स्थिरीभूता चास्मिन् किमिह करवाम स्थिरमपि
प्रयत्नं नो येषां विफलयति दैवं द्विषदिव ॥ ६ ॥

Moreover—Deserting her husband the king, of high family, that was the lord of the earth, Sri, like an ill-trained harlot, has, through a lapse (*Or*—at a time of stress), gone over to the Sudra and become permanent in him. In this matter what can we do whose efforts, though steady, Fate baffles like an enemy ?

अन्वयः—श्रीः उच्चैरभिजनं भुवनपतिं पतिं देवं त्यक्त्वा अविनीता वृषली इव छिद्रेण वृषलं गता अस्मिन्स्थिरीभूता च। इह किं करवाम येषां नः स्थिरमपि प्रयत्नं द्विष-

दिष दैवं विफलयति। व्याख्या—'श्रीः' लक्ष्मीः 'उच्चैः' महान् 'अभिजनः' वंशो यस्य तादृशं 'भुवनपतिं' जगतप्रभुं 'पतिं' भर्त्तारं 'देव' राजानं नन्दं 'त्यक्त्वा' परित्यज्य 'अविनीता' अकृतविनया दुःशीला इत्यर्थः 'वृषली' शूद्रा 'इव' कामुकी इव इत्यर्थः 'छिद्रेण' रन्ध्रेण भर्त्तुरनवधानतया 'वृषलं गता' मौर्यमाश्रिता 'अस्मिन्' मौर्ये स्थिरीभूता च' अचला पुनर्वर्त्तते। 'इह' अस्मिन् विषये 'किं करवाम' कर्त्तुं शक्ता भवाम वयं 'येषां नः' अस्माकं 'स्थिरमपि' दृढ़ञ्च अनारतमपि 'प्रयत्नं' प्रयासं कुसुमपुराभियोगरूपं 'द्विषदिव' शत्रुरिव 'दैवं' नियतिः 'विफलयति' मोघीकरोति। मौर्यमाश्रिता श्रीः, तस्मिन् स्थिरा, मोघप्रयत्नैरस्माभिः कार्यधुरा च उज्झिता इत्यादि पूर्वोक्तस्यैवार्थमनुवादः। तदनयोरन्यतरः प्रक्षिप्त इवाभाति। शिखरिणीवृत्तम्।

CHARCHA

1. भुवनपतिम्—Lord of the whole world, not of Magadha only. This shows power. Might, wealth &c. are in command, hence a desirable husband. Even he was forsaken.

2. उच्चैरभिजनम्—This is a compound. अभिजन lineage. This is another recommendation. Add pedigree to wealth and power ; what more do you want ?

3. छिद्रेण—छिद्र opportunity, a lapse. The opportunity was offered by Nanda when he insulted Chanakya. Had Sri been a devoted wife she would have put up with the lapse. Comp. "भर्त्तुर्विप्रकृतापि रोषणतया मास्म प्रतीपं गमः।"—Sak IV. She did not ; hence अविनीतेव वृषली श्रीः।

4. येषाम्—This refers to वयम् understood.

10. मया हि—

देवे गते दिवमतद्विधमृत्युयोगे
शैलेश्वरं तमधिकृत्य कृतः प्रयत्नः।
तस्मिन् हते तनयमस्य तथाप्यसिद्धि-
र्दैवं हि नन्दकुलशत्रुरसौ न विप्रः॥ ७॥

Sire, who suffered a death that did not befit him, having gone to heaven, effort was indeed made by me by winning over the mountain-prince (and next) his son, he getting killed. Still there was no success. It is really Fate that is the enemy of Nanda's race, not that Brahmana.

अन्वय: ॥ अतद्विधमृत्युयोगे देवे दिवं गते तं शैलेश्वरम् अधिकृत्य प्रयत्नः कृतः । तस्मिन् हते तस्य तनयमधिकृत्य प्रयत्नः कृतः । तथापि असिद्धिः । दैवं हि नन्दकुलशत्रुः असौ विप्रः न । व्याख्या—मया दर्शितं पौरुषं तच्च निष्फलम् इति प्रागुक्तं प्रपञ्चयति । 'अतद्विध:' आत्माननुरूपः 'मृत्युयोग:' विनाशघटना यस्य तादृशि अराजोचितमरणे अभिचारकृत्यया अपमृत्युघातिते इति यावत् 'देवे' राजनि नन्दे दिवं गते' स्वर्गारूढे सति 'तं' प्रख्यात 'शैलेश्वर' पर्वतकम् 'अधिकृत्य' आश्रित्य 'प्रयत्नः कृतः' प्रयासो विहितः नन्दराज्यप्रत्यानयनमध्यवसितं प्रक्रान्तञ्च । 'तस्मिन्' शैलेश्वरे 'हते' चाणक्येन घातिते 'अस्य' तस्य शैलेश्वरस्य 'तनय' पुत्रं मलयकेतुमधिकृत्य प्रयत्नः कृतः । 'तथापि' एवं स्थिरेऽपि महत्यपि च प्रयासे 'असिद्धिः' कार्यासिद्धिर्नाभूत । तत् मन्ये 'दैवं हि नियतिरेव 'नन्दकुलस्य शत्रुः' स एव नन्दवंशमुत्सादयामास 'असौ विप्रः' ब्राह्मणचाणक्यः 'न' न शत्रुः । कालदष्टा नन्दाः चाणक्यं निमित्तमात्रमासाद्य प्रनष्टः न तु चाणक्येनैव हताः इत्यर्थः । वसन्ततिलकं वृत्तम् ।

CHARCHA

1. अतद्विध *&c.*—तस्य विधा प्रकारः इव विधा अस्य तद्विधः like him, *i. e.*, death in battle facing the enemy as befits a king—a warrior of his stamp. मृत्युना योगः मृत्युयोगः coming by death. Now see व्याख्या । The reference is to his death by Chanakya's magical rites. Comp.—"यस्याभिचारवज्रेण वज्रज्वलनतेजसः । पपात मूलतः श्रीमान् सुपर्वा नन्दपर्वतः ॥"—*Kamandaka*.

2. *Remark*—This verse explains the reference to the efforts in the preceding verses. It speaks of शैलेश्वरं तम् । The तम् shows that this prince was of great renown. His help was then the best that could be procured and it was rendered

whole heartedly. The first effort was through him and the second through his son. Each time I was baffled in an unexpected manner ; hence Fate is agianst the Nandas ; so किमिह करवाम ।

11. अहो विवेकशून्यता म्लेच्छस्य । कुतः ?—

यो नष्टानपि बीजनाशमधुना शुश्रूषते स्वामिनः
सोऽयं वैरिभिरक्षतः कथमसौ सन्धास्यते राक्षसः ।
एतावद्धि विवेकशून्यमनसा म्लेच्छेन नालोचितं
दैवेनोपहतस्य बुद्धिरथवा सर्वा विपर्यस्यति ॥ ८ ॥

O the thoughtlessness of the barbarian ! (Do you ask) Why ?—How will Rakshasa—he who even now serves his masters that disappeared like seeds—unscratched, side with the enemies ? This much was not indeed considered by the barbarian with mind devoid of discrimination. Or, of one struck by Fate, the intellect in its entirety becomes perverse.

CHARCHA

1. विवेक &c.—वि + विच + घञ् करणे ;विवेक discrimination म्लेच्छति भाषान्तरं भाषते इति म्लेच्छः one whose tongue is different ; here a *barbarian*. विवेकेन शून्यः । तस्य भावः । The म्लेच्छ is मलयकेतु here । This is abuse ; it does not of necessity follow that he was really a म्लेच्छ ।

2. अन्वयः ॥ "यः अयं राक्षसः अधुना अपि बीजनाशं नष्टान् स्वामिनः शुश्रूषते सः असौ अक्षतः (सन्) कथं वैरिभिः सन्धास्यते" एतावत् विवेकशून्यमनसा म्लेच्छेन न हि आलोचितम् अथवा दैवेन उपहतस्य सर्वाबुद्धिः विपर्य्यस्यति । व्याख्या—"यः अयं राक्षसः अधुना अपि' गतेऽपि काले 'बीजानि इव नष्टान्' अदृश्यतां गतान् मृतान् इत्यर्थः स्वामिनः' भर्तॄन् नन्दान् 'शुश्रूषते' परिचरति तत्कर्मसु सज्ज आस्ते इत्यर्थः 'सः असौ' राक्षसः अक्षतः शत्रु-शस्त्रैरनालीढ़ः सन् 'कथं' केनप्रकारेण 'वैरिभिः' शत्रुभिश्चन्द्रगुप्तादिभिः 'सन्धास्यते' सन्धिमनुमंस्यते न कथमपि । 'एतावत्' एतन्मात्रं 'विवेकेन सदसद्‌बुद्ध्या शून्य'

विरहितं 'मनो' यस्य तादृशेन मूढमतिना म्लेच्छेन' यवनेन मलयकेतुना न हि आलोचितं नैव विचारितम्। 'अथवा' पश्चात्तापे वृथा एव तं निन्दामि वस्तुतस्तु 'दवेन' नियत्या 'उपहतस्य' ताड़ितस्य 'सर्वा;बुद्धिः' अशेषा धीः 'विपर्य्यस्यति' विपरीता भवति धियः सर्वाङ्गीणा विपरीतता समापतति इत्यर्थः। दैवाभिभूतो वराको मलयकेतुः विपरीतां बुद्धिमाश्रित्य मां निरकासयत न ह्यसौ तदा स्वस्थः। तत् मुधैव तमाक्षिपामि इति भावः। शार्दूलविक्रीड़ितम् वृत्तम्।

3. बीजनाशम्—बीजानि इव नष्टा इति बीज + नश + णमुल् भावे बीजनाशं नष्टाः। "उपमाने कर्मणि च" इति चकारात् कर्त्तरि उपमाने णमुल्। It is difficult to see the significance of the comparison here. Perhaps it is intended to say that as seeds once destroyed will never germinate, so the rule of the Nandas now subverted cannot be restored, and my attempts are bound to prove fruitless. "कषादिषु यथाविध्यनुप्रयोगः" इति अत्र नशेरेव प्रयोगः।

4. शुश्रूषते—"ज्ञाश्रुस्मृदृशां सनः" इत्यात्मनेपदम्।

5. सोऽयम्—Telang reads तेषाम्। Now a तच्छब्द here would naturally go with the antecedent यः। But यः शुश्रूषते तेषां वैरिभिः is bad grammar and gives no sense.

6. विपर्य्यस्यति—वि + परि + अस + लट्ति। अस क्षेपे दिवादि is सकर्मक। Here it is used intransitively. Comp. "विपर्यस्तं सौधम्", Sl. 11 *infra*.

12. तदिदानीमपि तावत् अरातिहस्तगतो विनश्येत् न तु राक्षसश्चन्द्रगुप्तेन सह सन्दधीत। अथवा मम काममसत्यसंध इति वरमयशः न तु शत्रुवञ्चनपरीभूत इति। (समन्तादव लोक्य सास्रम्) एतास्ता देवपादक्रमणपरिचयपवित्रीकृततलाः कुसुमपुरोपकण्ठभूमयः। इह हि—

शार्ङ्गाकर्षविमुक्तप्रशिथिलकविकाप्रग्रहेणात्र देशे
देवेनाकारि पूर्वं प्रजविततुरगं वाणमोक्षस्थलेषु।
अस्यामुद्यानराजो स्थितमिह कथितं राजभिस्तैर्विनेतृथं
सम्प्रत्यालोक्यमानाः कुसुमपुरभुवो भूयसा दुःखयन्ति ॥ ९ ॥

Thus, even now Rakshasa would indeed die fallen into the hands of his enemies, but would not side with Chandragupta. Or, if infamy is to be, rather let it be that I am not true to my promise, but not that I am beaten by the enemy's strategy. (*Looking round—With tears*) These are those suburban grounds of Kusumapura whose surface is sanctified through experience of the footsteps of Sire. Here, formerly, the lodging of arrows into the moving mark was effected by Sire whose reins in the bit got slack being dropped while drawing the bow and the horse was running very fast ; in this line of gardens he stopped ; here he spopke to princes. Thus indeed, at this place, the precincts of Kusumapura now being seen without him greatly move me

CHARCHA

1. अराति &c.—अराति enemy ; refers of चन्द्रगुप्त। तस्य हस्तः। तं गतः। २तत्। Q. राक्षसः।

2. विनश्येत &c.—I shall die before I make peace with चन्द्रगुप्त। Hence the injustice of Malayaketu's suspicions. It is infamous. But whichever way I take it, I cannot avoid infamy. Malayaketu casts infamy on me by charging me with being in collusion with Chandragupta. I repudiate the infamy with all the emphasis at my command. The facts are, I have been outwitted by Chanakya. If Malayaketu had said so, would not that again be an infamy for a diplomat of my calibre ? So it seems I cannot avoid infamy and I am forced to choose between these two kinds of infamy. 'अथवा' पक्षान्तरे 'कामम्' अकामेनापि अयशः सुतरां परिहर्तु कामेनापि मया अभ्युपगन्तव्यं यत् अनयोर्मध्ये 'असत्यसन्धः' मलयकेतवे सकलचन्द्रराज्यमदत्त्वा मिथ्याप्रतिज्ञोऽहं जातः 'इति मम अयशो वरम्' ईषत्प्रियं 'न तु शत्रुवञ्चनेन' चाणक्यस्य शाठ्येन 'पराभूतः' अहम् 'इति' वरम्'। Hence though I am damned in the eyes of

Malayaketu, it is lucky for me that he takes me as a deceitful diplomat and not as an outwitted stategist.

3. देवपाद etc.—'देवस्य राज्ञो नन्दस्य यत् 'पादक्रमण' चरणचारणं तस्य यः 'परिचयः' उपलब्धिः तेन 'परिवीकृत परिपूतं 'तलं' पृष्ठ यासां तादृश्यः ताः' पूर्व-परिचिता मे एताः कुसुमपुरस्य उपकण्ठे प्रान्ते स्थिताः 'भूमयः' स्थल्यः प्रदेशा इत्यर्थः।

4. अन्वयः॥ इह कुसुमपुरभुवः संप्रति तैर्विना आलोक्यमानाः (सत्यः)—देवेन पूर्वम् अत्र देशे शार्ङ्गाकर्षावमुक्तप्रशिथिलकविकाप्रग्रहेण (सता) प्रजविततुरगं चले_ वाणमोक्षः अकारि, अस्याम् उद्यानराजौ स्थितम्, इह राजभिः कथितम् इत्य'—भूयसा हि दुःखयन्ति। व्याख्या—'इह' अस्मिन् पुरोपकण्ठे 'कुसुमपुरस्यभुवः' पर्य्यन्त-भूमयः 'सम्प्रति' अधुना 'तैः' "देवपादैः 'विना' केवलेन मया 'आलोक्यमानाः' दृश्यमानाः सत्यः—"देवेन' नन्देन 'पूर्व'' प्राक् 'अत देशे' इह स्थले 'शार्ङ्गस्य श्रृङ्ग-विकारस्य धनुषः 'आकर्ष'' आकर्षणकर्मणि 'अवमुक्तः' हस्तात् पातितः अतएव 'प्रशिथिलः' अतिश्लथः 'कविकायाः' खलीनस्य 'प्रग्रहः' रश्मिः यस्य तथाविधेन सता [यद्वा—'प्रशिथिलेन अतिश्लथेन 'कविकाप्रग्रहेण' खलीनरश्मिना हेतुना] 'प्रजवितः' प्रवृद्धवेगः 'तुरगः' अश्वः यस्मिन् कर्मणि तद् यथा तथा 'चलेषु गतिशीलेषु लक्ष्येषु 'वाणमोक्षः शरत्यागः 'अकारि' कृतः। लक्ष्यं चलं स्वयञ्च तुरगवेगात् चल एव तथापि लक्ष्यं विभेद इत्यर्थः। अस्याम् उद्यानानाम् उपवनानां 'राजौ' पङ्क्तौ स्थितं' चणमुषितम् 'इह' अस्मिन् स्थले 'राजभिः' देवसन्दर्शनार्थमागतैः नृपैः सह 'कथितं' सम्भाषितम् इत्यम्' अनेन प्रकारेण—तत् तत् स्मृतिपथमानीय 'भूयसा हि' नितरामेव दुःखयन्ति' दुःखेनयोजयन्ति तापयन्ति। स्रग्धरा वृत्तम्।

5. इह हि—This इह is not redundant though अत्र, अस्याम् and इह appear again in the verse following. The first इह refers to the whole region in view, and अत्र, अस्याम् and इह that follow speak of particular spots there.

6. शार्ङ्गाकर्ष etc.—See व्याख्या। Of the two ways of dissolving the compound that which ends with a कर्मधा—giving a हेतु-तृतीया to the whole is preferable (why ?). See Tika हेतुनाप्रजवितः।

7. पूर्वम्—Telang reads चित्रम् qualifying the क्रिया in वाणमोक्ष। चित्रं वाणमोक्षः = wonderful shooting of arrow.

8. प्रजवित etc.—प्रकृष्टो जवः प्रजवः great speed. सः सञ्जातः अस्य इति प्रजव + इतच् प्रजवितः। तादृशः तुरगः यस्मिन् कर्मणि तद् यथा तथा। Qual. the क्रिया in वाणमोक्षः।

9. तै:—Refers to नन्द (see अन्वय above). गौरवे बहुवचनम्।

10. इत्थम्—Refers to the way how दुःखयन्ति। They bring to memory all those incidents that occurred formerly here during the life time of Nanda. Compare a somewhat similar thought in "तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियम्" etc.—*Sak.* Act III. where इति serves the same purpose which इत्थम् fulfils here.

13. तत् क्व नु गच्छामि मन्दभाग्यः। (विलोक्य) भवतु। दृष्टमेतत् जीर्णोद्यानम्। अत्र प्रविश्य कुतश्चित् चन्दनदासस्य प्रवृत्तिम् उपलप्स्ये। अलक्षितनिपाताः पुरुषाणां समविषमदशापरिणतयो भवन्ति। कुतः?—

पौरैरङ्गुलिभिर्नवेन्दुवदहं निर्दिश्यमानः शनै-
र्यो राजेव पुरा पुरान्निरगमं राज्ञां सहस्रैर्वृतः।
भूयः संप्रति सोऽहमेव नगरे तत्रैव वन्ध्यश्रमो
जीर्णोद्यानकमेष तस्कर इव त्रासाद्विशामि द्रुतम्॥ १०॥

Where now, ill-starred as I am, should I retire? (*Observing*) Well, I notice this garden in ruins. Entering into it I shall from somewhere gather information about Chandanadasa. The changes into the smooth and the rough stages of men's life are of unexpected advent. (Do you ask) Why (I say so)? That very self of mine which formerly stalked leisurely out of the city, attended like a king by thousands of princes and being pointed out (to each other) with their fingers by the citizens like the first moon, now again, in that very city, like a thief, with efforts baulked, hastily enters in fright into this despicable garden of ruins.

CHARCHA

1. अलक्षित etc.—न लक्षितः not noticed, *i. e.*, not expected. नि+पत+घञ् भावे निपात fall. अलक्षितः निपातः एषाम्। अतर्किताागमाः।

2. समविषम etc.—समाश्च विषमाश्च समविषमाः। तादृश्यः दशाः। तासां परिणतयः or तासु परिणतयः conversion into them.

3. कुतः—This is to explain by his own case how दशापरिणति is अलक्षितनिपाताः।

4. अन्वयः॥ यः अहं पुरा राज्ञां सहस्रैः वृतः राजा इव पौरैः अङ्गुलिभिः नवेन्दुवत् निर्दिश्यमानः (सन्) शनैः पुरात् निरगमं वन्ध्याश्रमः स एव अहं सम्प्रति भूयः तस्मिन्नेव नगरे वन्ध्यश्रमः तस्कर इव त्रासात् द्रुतं जीर्णोद्यानकम् एष विशामि। व्याख्या—आत्मदशापरिणतेरतर्कितत्वं दर्शयति 'यः अहं पुरा' प्राक् जीवति नन्दे 'राज्ञां सहस्रैः वृतः' परिवारितः भूत्वा 'राजा इव' नन्द इव स्वयं "पौरैः" पुरवासिभिः अङ्गुलिभिः नवेन्दुवत्' प्रतिपच्चन्द्र इव 'निर्दिश्यमानः' अन्योन्यं दर्श्यमानः सन् 'शनैः' मन्दगति 'पुरात्' कुसुमपुरात् 'निरगमं' निर्गतोऽभूवं 'वन्ध्याश्रमः' नन्दराज्यप्रत्यानयने विफलप्रयासः 'स एव अहं सम्प्रति' अधुना 'भूयः' पुनरपि 'तस्मिन्नेव नगरे' तेष्वेव पुरवासिषु सत्सु इत्यर्थः 'वन्ध्याश्रमस्तस्कर इव' व्यर्थोद्यमश्चोर इव उषसि 'त्रासात्' भयात् लोकलोचनपातभयात 'द्रुतं सत्वरं' जीर्णोद्यानकं' कुत्सितमिदमुद्यानं 'एष विशामि'। पुरा राजेव, अद्य चोर इव ; पुरा पश्यन्तु लोका इति शनैः, अद्य लोका मा द्राक्षुरिति द्रुतम् ; इत्यहो अतर्कितता दशापरिणतेः इति भावः।

5. पौरैः etc.—When a king is going out, people crowd on house-tops terraces &c. and point him out to each other with their finger with exclamations like, here he comes, there he turns the corner, yonder he has stopped, and so forth. Just the same they used to do with Rakshasa.

6. शनैः—Slowly. This is to let the people have a good view and is contrasted with द्रुतम् below.

7. राजेव—Contrast with तस्कर इव।

8 पुरात्—Contrast with जीर्णोद्यानकम्।

9. निरगमम्—लुङ् form of गम। Contrast with विशामि।

10. राज्ञां सहस्रैर्वृतः—Contrast implied by त्रासात्। If त्रासात् then the person is alone. But formerly he was राज्ञां सहस्रैर्वृतः।

11. वन्ध्याश्रमः—Applies to both अहम् and तस्करः। When a thief returns empty-handed in the morning, he hides himself somewhere to avoid notice, that is just what I am going to do. I have come without success like a thief and am now about

to conceal my person among the ruins of this dilapidated garden.

12. जीर्णोद्यानकम्—जीर्णमुद्यानम्। कुत्सितं तत इति कन् कुत्सिते।

14. अथवा येषां प्रसादादिदमासीत् त एव न सन्ति। (नाट्येन प्रविश्य अवलोक्य च) अहो जीर्णोद्यानस्य अरमणीयता। अत्र हि—

विपर्यस्तं सौधं कुलमिव महारम्भरचनं
सरः शुष्कं साधोर्हृदयमिव नाशेन सुहृदाम्।
फलैर्हीना वृक्षा विगुणनृपयोगादिव नया—
स्तृणैश्छन्ना भूमिर्मतिरिव कुनीतैरविदुषः॥ ११॥

Or, they themselves exist no longer to whose grace this was due. (*Acting entry and observing*) Alas! The repulsiveness of the garden in ruins !! Here indeed—The mansion made with elaborate preparation is upset like a family with extensive works of utility (*Or*—established with great efforts). The tank has dried up like the heart of an honest man by the loss of friends. The trees are devoid of fruits like measures through touch of a worthless king. The ground is overgrown with weeds like the mind of the unwise with bad counsels.

CHARCHA

1. येषां प्रसादात्—Refers to Nanda whose favourite, he was (See Act II, Para 20). Nanda being dead his favourite he was also is partically dead.

2. अन्वयः॥ महारम्भरचनं सौधं कुलमिव विपर्यस्तम्। सरः सुहृदां नाशेन साधोः हृदयमिव शुष्कम्। वृक्षाः विगुणनृपयोगात् नया इव फलैः हीनाः। भूमिः कुनीतैः अविदुषः मतिरिव तृणैश्छन्ना। व्याख्या—तामेव अरमणीयतां प्रपञ्चयति—'महता' विपुलेन 'आरम्भेण' परिकल्पनया द्रव्यसम्भारेण वा 'रचना' निर्माणं यस्य

तादृशं 'सौधं' प्रासा : 'कुलमिव विपुल इव नन्दवंश: विपर्यास्त' विध्वस्तम्। 'सर:' एष दृश्यमान: कासार: सुहृदां मित्राणां संहवतां नन्दानां कौतुकादीनाञ्च इत्यर्थः 'नाशेन साधो:' सहृदयस्य मम 'हृदयमिव शुष्कं' जलहीनं नीरसञ्च जातम् 'इमाः' असौ उद्यानपादपा: 'विगुणस्य' गुणहीनस्य 'नृपस्य' राज्ञ: मलयकेतो: 'योगात्' सम्पर्कात् 'नया इव' मम नीतिप्रयोगा इव 'फलै: हीना:' निष्फला: स्थिता:। 'भूमि:' अवत्या स्थली 'कुनीतै:' कपटोपदेशै: भागुरायणप्रयुक्तै: 'अविदुष:' अपण्डितस्य मलयकेतो: मतिरिव' बुद्धिरिव 'तृणैश्छन्ना' परिव्याप्ता।

3 महारम्भ &c.—Dhundhi takes it with both सौध and कुल। Thus—' महारम्भा वचना शिल्पं यस्य सौधस्य ; महारम्भा रचना धर्मादिपुरुषार्थक्रिया यस्य कुलस्य"। With reference to कुल he could have also said महता आरम्भेण रचनं प्रतिष्ठापनम् यस्य कुलस्य। It is said that Rakshasa took great pains in rearing the eight prematurely born sons of Nanda by placing them in oil, &c.

4 विगुण &c.—विगता गुणा अस्य विगुण:। Now see व्याख्या।

5 कुनीतै: – नी + क्त भावे नीत lead guiding &c. कुत्सितानि नीतानि &c. *Or* —कुत्सितानि नीतानि एषाम् कुनीता: referring to Bhagurayana and his followers See Tika also above.

15. अपि च—

क्षताङ्गानां तीक्ष्णै: परशुभिरुदग्रक्षमभृतां
रुजा कूजन्तीनामविरतकपोतोपरुदितै:।
स्वनिर्मोकच्छेदै: परिचितपरिक्लेशकृपया
श्वसन्त: शाखानां व्रणमिव निबध्नन्ति फणिन: ॥१३॥

Moreover—The snakes are, as if out of pity for distressed acquaintances, tying up, sighing the wounds of the boughs with lengths of their own sloughs—boughs with their body pierced with sharp axes showing great distress and groaning in pain with the ceaseless cooing of pigeons.

अन्वय: ॥ तीक्ष्णै: परशुभि: क्षताङ्गानाम् उदग्रक्षमभृतां रुजा (रुक् हेतुना) अविरतकपोतोपरुदितै: कूजन्तीनां शाखानां व्रणं फणिन: परिचितपरिक्लेशकृपया श्वसन्त: (सन्त:)

खनिर्मोकच्छेदैः निबध्नन्ति इति। व्याख्या—'तीक्ष्णैः' परशुभिः शितधारैः कुठारैः क्षताङ्गानां भिन्नदेहानाम् अतएव 'उदग्रः' कठोरः यः 'क्लमः' क्लान्तिः तं विभ्रति याः तादृशीनाम् अपि च 'रुजा' क्षतवेदनया हेतुभूतया 'अविरतानि' अजस्राणि यानि 'कपोतानां' शाखाश्रितानां पारावतानां 'रुदितानि' कूजनानि तैः कूजन्तीनां कोकूयमानानां 'शाखानां' विटपानां यत् 'व्रणं' कुठारकृतं क्षतं तत् [समान्ये नपुंसकम्] 'फणिनः' शाखाश्रया सर्पाः 'परिचितस्य' सहवासविज्ञातस्य यः 'परिक्लेशः' यातना ततः सञ्जाता या 'कृपा' दया तया हेतुना 'श्वसन्तः दुःखनिःश्वास' त्यजन्तः सन्तः 'स्वस्य' आत्मनः 'यः निर्मोकः' निर्णयनो तस्य 'छेदैः' 'खण्डैः' 'निबध्नन्ति इव' योजयन्ति इव। रक्षकविरहिते अस्मिन् उद्याने इतः सर्पाः स्वच्छन्द वृक्षेषु कृतनिलयास्तिष्ठन्ति, इतः पुनर्वेधहारकाणां कुठारैश्छिन्ना वृक्षाणां शाखाः—अहो अरमणीयता जीर्णोद्यानस्य इति भावः।

1. क्षताङ्गनाम्—"अङ्गगात्रकण्ठेभ्यश्च" इति ङीप् विकल्पः। पक्षे क्षताङ्गीनाम्।

2. उदग्र &c.—This is Dhundhi's reading. Telang adopts उदग्रैः चितिरुहाम्। Construe तीक्ष्णैः उदग्रैः परशुभिः क्षताङ्गानाम् and चितिरुहां शाखानाम् व्रणम्।

3. रुजा कूजन्तीनाम् &c.—रुज + क्विप् भावे रुज् distress. Note the misplacing of the epithets कूजन्तीनाम् and रुदितैः। रुजा (वेदनया) रुदतीनाम् and कपोतोपकूजितैः are what is expected, because रोदन naturally goes with रुज् and कूजन with कपोत। छन्दोभङ्गभयात् शब्दयोर्व्यत्यासः।

4. *Remark*—In this verse Rakshasa pities the boughs, the trees themselves being noticed in the next verse. Verses 11, 12, 13 are to establish the अरमणीयता mentioned above.

16. एते च तपस्विनः—

अन्तःशरीरपरिशोषमुदग्रयन्तः
कीटक्षतिस्रुतिभिरस्रमिवोद्गिरन्तः।
छायावियोगमलिना व्यसने निमग्ना
वृक्षाः श्मशानमुपगन्तुमिव प्रवृत्ताः॥ १३॥

And these poor trees, plunged in distress, withered through the loss of shade, vomitting blood as it were by the exudation through holes bored by insects and thus aggravating the drying up of the interior of their trunk, are, as if preparing to go to the burning ground.

अन्वयः ॥ एते छायावियोगमलिनाः व्यसने निमग्नाः तपस्विनः वृक्षाश्च कीटक्षतिस्रुतिभिः अस्रम् उद्गिरन्त इव अन्तःशरीरपरिशोषम् उदग्रयन्तः (सन्तः) श्मशानम् उपगन्तुं प्रवृत्ता इव। व्याख्या—छिन्नासु शाखासु 'एते छायायाः वियोगेन' अपगमेन आतपपीड़िता अतएव 'व्यसने निमग्नाः' विपदि पतिताः 'तपस्विनः' दीना अनुकम्पार्हा इत्यर्थः। 'वृक्षाश्च' पादपा अपि 'कीटैः' कृता या 'क्षतयः' रन्ध्राणि ताभ्यः याः स्रुतयः' रसस्रावाः ताभिः करणैः 'अस्रं' शोणितम् 'उद्गिरन्त इव' अतएव 'अन्तःशरीरस्य' अभ्यन्तरदेहस्य 'परिशोषं' विशीर्णताम् 'उदग्रयन्तः' वर्द्धयन्तः असाध्यतरं कुर्वन्तः सन्तः श्मशानं' शवनिलयं प्रेतावासम् 'उपगन्तुम्' अभियातुमन्तुमित्यर्थः 'प्रवृत्ता इव' प्रक्रान्ता इव। अनवेक्षणात् कीटदष्टा इमे वृक्षाः पुनः छिन्नासु शाखासु आतपदग्धाः सन्तः शुष्का मृता इव लक्ष्यन्ते इत्यहो अरमणीयता जीर्णोद्यानस्य।

CHARCHA

1. अन्तःशरीर &c.—अन्तर्गतं शरीरम् internal organs. These have commenced to dry up, because the trees are now exposed to the fierce rays of the sun, the boughs having been cut off as described in Sl. 12.

2. उदग्रयन्तः—उद्गतमग्रमस्य उदग्रः pointed, keen, grim &c. उदग्रं कुर्वन्तः इति उदग्र + णिच् + शतृ &c. The परिशोष is already there; it is now being aggravated. Hew so (See अस्रमिव &c. below).

3. कीटक्षति &c.—See व्याख्या। The juice running through the bones is taken as identical with (अभेद) *blood*. Hence अभेदे करणे तृया as in मीनवती नयनाभ्याम्।

4. अस्रमिव &c.—अस्र is blood. The vomiting of blood is always a grave symptom in the sick. Besides being itself capable of killing, the loss of blood aggravates the परिशोष that

has commenced inside. Dhundhi takes अम् as अश्। अश्रमुद्रमन्त: —weeping. "अश्रमश्रु गि शारिणि"।

5. छायावियोग &c.—म्लान faded. The reason for it is छाया-वियोग which exposes them to the sun. The छायावियोग again is due to the loss of boughs (Sl. 12.). "तपस्विन: वृक्षा: मृतप्राया: कठोर-तपारता: तपस्विन इव" इति चात्र गम्यते।

6. श्मशानम &c.—Dhundhi supposes the trees to be near the funeral pyre of the Nandas and are going to die like ascetics through pity for the Nandas—"व्यसने निमग्ना नन्दवंश्यव इव नन्दानां श्मशानं तत्रैव वर्त्तमानम उपगन्तुं प्रवृत्ता इव"।

17. यावदस्मिन् विषमदशापरिणामसुलभे भिन्नशिला-तले मुहूर्त्तमुपविशामि। (उपविश्य आकर्ण्य च) अये किमिद-मस्मिन् काले पटुपटहशङ्खमिश्रो नान्दीनाद:। य एष:—

प्रभृद्रन् श्रोतॄणां श्रुतिपथमसारं गुरुतया
बहुत्वात् प्रासादै: सपदि परिपीतोज्झित इव।
असौ नान्दीनाद: पटुपटहशङ्खध्वनियुतो
दिशां द्रष्टुं दैर्घ्यं प्रसरति सकौतूहल इव॥ १४॥

I will sit down for a moment on this broken slab of stone (of this mansion), easily available in the fullness of the rough time. (*Sitting down and listening*) Ha ! What is this. Sound of festive music at this hour with deep notes of drums and conches intermingled ! (*Or* - Wherefor is this sound . intermingled ?) The note of music mingled with the deep notes of drums and conches, which is drunk and through its magnitude instantly thrown up by the big mansions proceeds as it were with curiosity to know the expanse of the quarters as if bursting the powerless ear-holes of listeners by its volume.

CHARCHA

1. विषमदशा &c.—विषमा दशा rough stage. तस्या: परिणाम: development of the rough stage. तस्मिन् सुलभ: easily available at the turn of the rough stage. *Or*—दशाया: परिणाम: change of stage. विषम: दशापरिणाम: dire change of stage &c. The विषमदशा refer to the mansion ruined (विषमस्थितं सौधम्, Sl. 11). Broken sl b of mansions and marbles are scattered all over the place and become easily accessible (सुलभ) to the wearied traveller wishing to sit down like myself. Dhundhi takes the विषमदशा with reference to Rakshasa; thus—" विषमदशापरिणामवत् सुलभे । विषमदशा यस्य न सुलभा अतर्कितापनततया इदं शिलातलं दैवाल्लब्धम्"—This marble-slab here is as unexpectedly seen as my reverse of fortune. This is not a very happy sense though pressed out with a deal of twisting.

2. अये किमिदम् &c.—नान्दी is festive music. तस्या नाद: । पटु deep. पटह drum. अस्मिन् काले implies that the music is untimely and unexpected.

3. अन्वय: ॥ य: असौ बहुत्वात् प्रासादै: सपदि परिपीतोज्झित: पटपटहशङ्खध्वनयुत: नान्दीनाद: दिशां दैर्घ्यं द्रष्टुं सकौतूहल इव गुरुतया श्रोत्रणाम् असारं श्रुतिपथं प्रसूदनन् इव प्रसरति । व्याख्या—'य असौ बहुत्वात्' प्रभूततया 'प्रासादै:' राजभवनै: कर्तृभि: 'सपदि' तत्क्षणम् एकस्मिन्नेव क्षणे इत्यर्थ: । 'परिपीत:' प्रथमं निगीर्ण: तत: 'उज्झित:' प्रतिध्वनव्याजेन उद्गीर्ण: 'पटुभि: महद्भि: 'पटहध्वनिभि:' ढक्कानादै: 'शङ्खध्वानाभि:' जलजस्वनैरपि 'युत:' मिश्र: 'नान्दीनाद:' मङ्गलतूर्यघोषा: 'दिशां' दशानामपि ककुभां 'दैर्घ्यम् आयामं 'द्रष्टुं' युगपदेव उपलब्धुं 'सकौतूहल इव' कुतुकवानिव 'गुरुतया' दुर्भरत्वेन श्रोत्रणाम्' आकर्णयताम्' 'असारम्' अशक्तं 'श्रुतिपथं' कर्णविवरं 'प्रसूदनन्निव' निष्पिषन्निव 'एष प्रसरति' समन्तात् सञ्चरति ।

4. असारम्—सार strength. अविद्यमान: सार: अस्य &c. It is a fact that a loud report pains the ear. Dhundhi explains—"असारं सङ्कुचितमित्यर्थ: ।···तथा सङ्कुचितं रन्ध्रं गुरुमूर्द्रव्यादि: प्रविशत्सदुपसूदनाति तद्वत्" ।

5. गुरुतया—प्रभुततया इति ढुण्ढि: । But बहुत्व has the same idea.

It is better to take it with reference to the intensity or volume of the note.

6. पारपीतोज्झित इव—The इव seems to be misplaced ; it is better taken with प्रवृद्दनन् । Either way it implies उत्प्रेक्षा । Dhundhi has—'बहु पीतं जलादि यथा उद्गिरन्ति तथा अन्तः अमान्तं मान्दीनाद प्रतिध्वनिव्याजेन सौधा उद्गिरन्तीव इत्युत्प्रेक्षा" ।

7. नान्दीनादः—This is superfluous, because यः, in य एषः, being i a subsequent clause (उत्तरवाक्यगत) does the work of नान्दीनादः which precedes it.

8. दिशो दध्मे &c.—The plural in दिशाम् implies that all the quarters were simultaneously pervaded.

18. आः ज्ञातम् । एष हि मलयकेतुसंयमनसञ्जातो राजकुलस्य—(इत्यर्धोक्ते सासूयम्) मौर्यकुलस्य अधिकपरितोषं विशुनयति । (सबाष्पम्) कष्टं भोः कष्टम् ।

आवितोऽस्मि श्रियं शत्रोरभिनीय च दर्शितः ।
अनुभावयितुं मन्ये यत्नः सम्प्रति मां विधेः ॥ १५ ॥

O I see ! This indeed declares the great joy of the royal family—(*At this half-utterance with spite*)—of the Maurya family caused by the capture of Malayaketu. (*With tears*) Hard ! O hard ! I was informed of the fortune of the enemy and have been dragged up to it and made to see it. Methinks Fate's object (lit.—effort) now is to make me feel it.

CHARCHA

1. आः ज्ञातम् एष हि &c.—'एष हि' इत्यनन्तरं 'मलयकेतोः संयमनात्' यद्भवात 'सञ्जात.' उद्गतः नान्दीनादः 'राजकुलस्य'—नहि नहि मौर्यकुलस्य'— 'अधिकम्' अतिगुरुकं 'परितोषं विशुनयति' सूचयति मलयकेतौ धृते इति चन्द्रगुप्तः भवति अद्य उत्सवो वर्तते ततोऽयमकाले नान्दीनादः । आः implies impatience, pique &c सञ्ज्ञातम् seems better than सञ्जातः ।

2. अन्वयः ॥ शत्रोः श्रिय आवितः अस्मि, अभिनीय, दर्शितः अस्मि । मन्ये सम्प्रति माम् अनुभावयितुं विधेः यत्नः (वर्तते) । व्याख्या—विधिना 'शत्रोः'

रिपोश्चन्द्रगुप्तस्य 'श्रियं' राजलक्ष्मीं ततमन्वन्विनीं कथामित्यर्थः 'श्रावितः' अस्मि' प्राक् विराधगुप्तकरभकादिभिः। 'अभिनीय' मदन्तिकं प्रापय्य तां श्रियं 'दर्शितः अस्मि' विधिना। अवशात कष्टतरं दर्शनमिति प्रतिकूलो विधिर्मामद्य शत्रुसमृद्धदर्शनार्थमिहानीतवान्। एतावतापराधी अतुष्टः। 'मन्ये' शङ्के 'सम्प्रति' अधुना मां श्रवौः श्रियम 'अनुभावयितुम्' उपलम्भयितुं 'विधेः' दैवहतकस्य 'यत्नः' प्रयासो वर्त्तते। चारस्य तस्यैवानुभवस्य प्रारम्भाऽयं कर्णपीड़ाकरो नान्दीनादः इति भावः।

3. श्रावितः—The णिच् here is irregularly supposed to give कर्मत्व to the अणिकर्त्तृ। The rule "गतिबुद्ध—" does not apply (see *ante*).

4. अभिनीय—अभि + नी here does not mean *acting* as in Act I. Sl. 2. The sense is to take up to' as in "स्वगृहमभिनीय रक्षास" —Act. I.

5. दर्शितः—The कर्मत्व here is regular by "हृक्रोरन्यतरस्याम्" or "दृशेश्च"।

6. अनुभावयितुम्—अनु + भू is बुद्ध्यर्थ as in अनुभव which means बोध। Hence the rule "गतिबुद्ध—" applies. अहं श्रियम् अनुभवामि = मां श्रियम् अनुभावयति।

19. पुरुषः—आसीणो अअं। जाव अज्जचाणक्कादेसं संपादेमि [आसीनोऽयम्। यावदार्यचाणक्यादेशं सम्पादयामि] (राक्षसमपश्यन्निव तस्याग्रतो रज्जुपाशेन कण्ठमुद्बध्नाति)।

Man.—He is seated; I will execute Noble Chanakya's orders. (*He ties up his neck with the noose of the rope as though without seeing Rakshasa*).

राक्षसः—(विलोक्य) अये कथमात्मानमुद्बध्नात्ययम्। अहमिव दुःखितस्तपस्वी। भवतु पृच्छाम्येनम्। (उपसृत्य प्रकाशम्) भद्र किमिदमनुष्ठीयते ?

Rakshasa—(*Observing*) How so! This man hangs himself! The poor fellow is distressed like myself. Well I will question him. (*Advancing—Aloud*) Good man what is it you are doing ?

पुरुषः—(सवाष्पम्) अज्ज जं पिअवअस्सविणासदुःखिदो अह्यारिसो मन्दभग्गो जनो अणुचिट्ठदि [आर्य, यत् प्रियवयस्यविनाशदुःखितः अस्मादृशो मन्दभाग्यो जनः अनुतिष्ठति] ।

Man.—(*With tears*) What an ill-fated man like myself does, Noble Sir, grieved by the loss of his dear friend.

राक्षसः—(आत्मगतम्) प्रथममेव मया ज्ञातं नूनम् अहमिव आर्तस्तपस्वीति । (प्रकाशम्) हे व्यसनसब्रह्मचारिन्, यदि न गुह्यं नातिभारिकं वा ततः श्रोतुमिच्छामि ।

Rakshasa—(*To himself*) At the very outset it was guessed by me that this poor fellow was surely distressed like myself. (*Aloud*) O fellow-student-in-the school-of-misfortune, if no secret or not very painful then I wish to hear it.

पुरुषः—अज्ज ण रहस्सं णादिगुरुअं किंदु ण सक्कणोमि पिअवअस्सविणासदुःखिदहिअओ एत्तिअमेत्तं वि मरणस्स कालहरणं कादुं [आर्य, न रहस्यं नातिगुरुकम् । किन्तु न शक्नोमि प्रियवयस्यविनाशदुःखितहृदयः एतावन्मात्रमपि मरणस्य कालहरणं कर्तुम्] ।

Man—Noble Sir, it is no secret, nor very painful, but with my heart stricken at the loss of my dear friend I cannot brook even this much loss of time in dying.

राक्षसः—(निःश्वस्यात्मगतम्) कष्टम् एते सुहृद्व्यसनेषु परसुराधीना प्रत्यादिशयामहे वयमनेन । (प्रकाशम्) भद्र, यदि न रहस्यं नातिगुरु तच्छ्रोतुमिच्छामि ।

Rakshasa—(*Sighing—To himself*) Hard ! This self of mine supermely indifferent in his friend's straits, is being shamed by this man. (*Aloud*) Good man, if it is neither a secret, nor very painful, I wish to hear it.

CHARCHA

1. रज्जुपाशेन—रज्जुस्थित: पाश: the noose at the end of the rope. तेन। करणे इया। In यावत् सम्पादयामि, we have यावद्योगे भविष्यति लट्।

2. व्यसनसब्रह्म &c.—ब्रह्मन is वेद here। By transference of epithets the vow to be taken, the rites to be observed &c., while reading the Vedas are also ब्रह्मन। In this sense ब्रह्म चरति इति ब्रह्मन + चर + णिनि कर्त्तरि व्रते = ब्रह्मचारी one observing the vow necessary to read the Vedas *i e.* a student of the Vedas. Next समानो ब्रह्मचारी सब्रह्मचारी a fellow student in the Vedas. समान becomes स by the rule "चरणे ब्रह्मचारिणि"। Now by another transference of epithets सब्रह्मचारिन is here made to mean a fellow student only (not necessarly in the Vedas but in any branch of knowledge) Again व्यसन which means a calamity, is taken here as a subject of study !! व्यसने सब्रह्मचारी व्यसन सब्रह्मचारी &c. The sense is, both of us are equally in distress—mourning an intimate freiend.

3. गुह्यम—गुह संवरणे + क्यप कर्मणि गुह्यम to be concealed. गोह्यम् is also available, because the Varttika "शंसिदुहिभ्यो वा", as seen in the Kasika, makes क्यप optional with ण्यत।

4. अतिभारिकम—भार weight. अतिशयितो भार: अतिभार: a great burden. स: अस्ति अस्मिन् वा इति अतिभार + ठन् मत्वर्थे अतिभारिकम् very oppressive, *i. e.* painful to relate.

5. सुहृद्व्यसनेषु—The व्यसन was mani-fold. His life was threatened ; his belongings all confiscate ; his wife and child thrown into prison. Cf.—"गृहीतगृहसारमेनं सपुत्रकलत्रं संयम्य &c. Act I. Hence the plural in व्यसनेषु।

6. प्रत्यादिश्यामहे—प्रत्यादेश is निराकृति supplanting, putting to

shade &c. Cf.—"प्रत्यादेशो रूपवतीनाम", *Sak.* Act II. I think I am very fond of my friend and doing for him what no one else would have done. Hence I am at the top of the list of men that are devoted to their friend. But here is a man with a better sense of one's duty to a friend. This man has ousted me from my position at the top of the list—प्रत्यादिश्यामहे वयमनेन।

20. पुरुषः—अहो णिव्वन्धो अज्जस्स। का गई। णिवेदेमि। अत्थि दाव एत्थ णअरे मणिआरसेट्ठी विह्णुदासो णाम। [अहो निर्बन्धः आर्यस्य! का गतिः? निवेदयामि। अस्ति तावदत्र नगरे मणिकारश्रेष्ठी विष्णुदासो नाम]।

Mal—Oh the insistence of Noble Sir! What help? I will tell you. There is a banker jeweller in this city named Vishnudasa.

राक्षसः—(आत्मगतम्) अस्ति विष्णुदासश्चन्दनदासस्य सुहृत्। (प्रकाशम्) किं तस्य?

Rakshasa.—(*To himself*) There is Vishnudasa Chandanadasa's friend. (*Aloud*) What of him?

पुरुषः—सो मम पिअवअस्सो [स मम प्रियवयस्यः]।

Man.—He is my dear friend.

राक्षसः—(सहर्षमात्मगतम्) अये प्रियवयस्य इत्याह अत्यन्तसंनिकृष्टःसम्बन्धः। हन्त ज्ञास्यति चन्दनदासस्य वृत्तान्तम्। (प्रकाशम्) भद्र किं तस्य?

Rakshaka—(*With joy—to himself*) Ha! he says his dear friend. The relationship is very close. Oh joy, he must know the news of Chandandasa. (*Aloud*) What of him, my good man?

पुरुषः—सो संपदं दिण्णाभरणादिविहवो जलणं पविसिदुकामो णअरादो णिक्कन्तो। अहं वि जाव तस्स असुणिदव्वं ण सुणेमि ताव अत्ताणं उब्बन्धिअ वावादयिदुं इमं जिण्णुज्जाणं आअदो [स सम्प्रति दत्ताभरणादिविभवो ज्वलनं प्रवेष्टुकामो नगरान्निष्क्रान्तः। अहमपि यावत् तस्य अश्रोतव्यं न शृणोमि तावदात्मानम् उद्बध्य व्यापादयितुम् इदं जीर्णोद्यानमागतः]।

Man—He, now with jewellery and other wealth given away, has gone out of the town with a mind to enter fire. I too have come to this garden in ruins to kill myself by hanging before I hear of the unbearable about him.

CHARCHA

1. निर्बन्धः—Importunity उपरोधः। cp. "निर्बन्धसञ्जातरुषा"।

2. अत्यन्तसंनिकृष्टः &c.—अत्यन्तं संनिकृष्टः very close. सुपसुपा। Hence possibly he can tell me what has become of Chandanadasa.

3. दत्ताभरण &c.—आभरणानि आदिरस्य आभरणादिः। स चासौ विभवश्च। दत्तः आभरणादिर्विभवः अनेन।

4. अश्रोतव्यम्—Not fit for the ears (cf.—"किमनेन अश्रोतव्येन श्रुतेन"—Act V, Para 8), *i. e.*, the news of death.

21. राक्षसः—भद्र, अग्निप्रवेशे सुहृदस्ते को हेतुः ?

"किमौषधपथातिगैरुपहतो महाव्याधिभिः"—

Rakshasa.—Good man, what is the reason for your friend entering the fire? Is he stricken by fell diseases beyond the reach of remedies?

पुरुषः—णहि णहि [नहि नहि]।

Man.—No, no.

राक्षसः—"किमग्निविषकल्पया नरपतेर्निरस्तः क्रुधा।"

Rak.—Is he cast off (*i e.*, persecuted) by the king's wrath which is all but fire and poison ?

पुरुषः—अज्ज सन्तं पावं सन्तं पावं। चन्दउत्तस्स जणवदे ण णिसंसापडिवत्ती [आर्य, शान्तं शान्तं शान्तं पापम्। चन्द्रगुप्तजनपदे न नृशंसाप्रतिपत्तिः]।

Man.—Begone sin ! Begone sin ! Noble Sir there is no adoption of cruelty in the kingdom of Chandragupta.

राक्षसः—"अलभ्यमनुरक्तवान् कथय किं नु नारीजनं"—

Rak.—Did he feel interested in some unapproachable female ?

पुरुषः—(कर्णौ पिधाय) सन्तं पावं। अभूमि क्खु एसो अविणअस्स [शान्तं पापम्। अभूमिः खलु एषः अविनयस्य]।

Man.—(*Blocking his ears*) Begone sin ! He is no subject for indecorum.

राक्षसः—"किमस्य भवतो यथा सुहृद एव नाशोऽवशः" ॥१६॥

Rak.—Has unavoidable loss of friend happened to him as to you ?

पुरुषः—अज्ज अह इं [आर्य, अथ किम्]।

Man.—What else, Noble Sir (*i. e.*, Yes).

राक्षसः—(सावेगमात्मगतम्) चन्दनदासोऽस्य प्रियसुहृत् इति तद्विनाशो हुतभुजि प्रवेशहेतुः इति यत्सत्यं चलितमिवास्त युक्तस्नेहपक्षपातात् हृदयम्। (प्रकाशम्) तद्विनाशञ्च, प्रिय-सुहृद्वत्सलतया मर्त्तव्ये व्यवसितस्य सुचरितञ्च, विस्तरेण श्रोतुमिच्छामि।

Rak.—(*With agitation—To himself*) Chandanadasa is his dear friend; so *his* death is the reason for entering into fire; thus really my heart indeed stands trembling from a reasonable partiality through affection. (*Aloud*) I wish to hear in detail of his friend's death and of the good deeds of him who is about to die through love for his dear friend.

CHARCHA

1. किमौषध &c.—औषधानां पन्थाः औषधपथः with the समासान्त affix अ। तम् अतिगच्छन्ति इति औषधपथ+अति+गम+ड कर्त्तरि। स ते मित्रम् 'औषधानां' भेषजानां 'पन्थान' वर्त्म 'अतिगच्छन्ति' अतीत्य वर्त्तन्ते ये तादृशैः अचिकित्स्यैः 'महाव्याधिभिः' क्रूररोगैः 'उपहतः' प्रपीड़ितः 'किम्' येन स प्राणान् परित्यज्य रोगयन्त्रणां परिहर्त्तुमिच्छति ?

2. किमग्नि &c.—अग्निश्च विषश्च अग्निविषे fire and poison द्वन्द्व-समासे अग्निविषे इति अग्निविष+कल्पप् स्त्रियाम्। स ते मित्रं न चेद्रोगग्लानः तर्हि 'अग्निविषकल्पया' अग्नितुल्यया विषतुल्यया वा नरपतेः' दुरात्मनो राजचन्द्रगुप्तस्य ''क्रुधा' अकारणरोषेण 'निरस्तः' समाक्षिप्तः 'किम्' येन आत्मानं व्यापाद्य राजरोषं परिहर्त्तुमिच्छति ?

3. नृशंसा &c.—शंसनम इति शंस+अभावे स्त्रियां शंसा killing. नृणां शंसा नृशंसा killing of men; hence *cruelty* नृशंसायाः प्रतिपत्ति adoption of cruelty. *Cr*—नृशंसा निष्ठुरा प्रतिपत्तिः प्रवृत्तिः cruel measure Translate—No cruel measures are adopted &c.

4. अलभ्यम &c.—'कथय' ब्रूहि स ते मित्रम् 'अलभ्य' दुष्प्रापं 'नारीजनम् अनु' स्त्रियं काञ्चिदनुसन्धाय 'किं नु रक्तवान् किं वा प्रणयवान् आसीत् येन तदप्राप्तौ निर्विण्णः प्राणान् त्यक्तुमुद्यतः ?

5. अनुरक्तवान्—अनु should be separated as a कर्मप्रवचनीय। *Or* say उपसर्गवशात् सकर्मकत्वम्।

6. नारीजनम्—कर्मप्रवचनीययोगे २या (see above).

7. अभूमिः—अपात्रम्, अयोग्यः। वि+नी+अच् भावे विनय decorum. अविनय indecorum.

8. किमस्य &c.—'अस्य' मित्रस्य ते 'अवशः' अप्रतीकार्यः 'सुहृदः' मित्रस्य 'नाश एव किं जातः 'यथा महतः' ? भवानिव सोऽपि मित्रनाशादेव म्रियते किम् ?

The four lines under inverted commas make up a complete verse.

9. चन्दनदासः &c.—चन्दनदासः अस्य विष्णुदासस्य 'प्रियसुहृत् इति' अतो हेतोः 'तस्य' चन्दनदासस्य 'विनाशः' विष्णुदासस्य 'हुतभुजि' अग्नौ 'प्रवेशहेतुः' प्रवेशकारणम् 'इति' अस्मात् 'यत् सत्यं' ननु 'युक्तः' युक्तियुक्तः यः 'स्नेहस्य' अनुरागस्य 'पक्षपातः' अभिनिवेशः तस्मात् 'हृदयं चलितमिव' भिया वेपमानमिव 'आस्ते'। चन्दनदासस्य मृतः प्रायः इति अप्रत्यक्षमपि युक्त्या अनुमाय शङ्के अतस्तस्य पापशङ्कया कम्पते मे हृदयम्। Telang reads चन्दनदासस्य प्रियसुहृत्—this man is Chandanadasa's dear friend. This makes no difference in the sense. युक्तपक्षपातात् is Telang's reading ; Dhundhi reads युक्त पक्षपातात् which seems better. पक्षपातात् हेतोः चलितमेव आस्ते इति युक्तम्। Dhundhi construes—"चलितमास्ते इति यत् तत् युक्तमेव इति व्यवहितेनान्वयः"।

10. तद्विनाशम्—His death *i e.*, the *Story* of his death. Obj. of श्रोतुम्।

11. प्रियसुहृत् &c. वत्स + लच् = वत्सल। वत्सलः is कामवान् स्नेहवान्। प्रियसुहृदि वत्सलः। तस्य भावः। तया हेतुना 'भर्तव्ये' मरणे 'व्यवसितस्य' उद्युक्तस्य विष्णुदासस्य दुश्चरितं पावनं वृत्तम् च श्रोतुम् &c. विस्तरेण has प्रक्रान्ताद् तया।

22. पुरुषः—अदो अवरं ण सक्कुणोमि मन्दभग्गो मरणस्स विग्घमुप्पादेदुं [अतः अपरं न शक्नोमि मन्दभाग्यः मरणस्य विघ्नमुत्पादयितुम्]।

Man—Ill-fated as I am, I cannot raise, after this, another obstacle to my death.

राक्षसः—भद्र श्रवणीयां कथां कथय।

Rak.—Good man, relate this story which is worth listening to.

पुरुषः—का गई। एसो क्खु णिवेदेमि। सुणादु अज्जो [का गतिः ? एष खलु निवेदयामि। शृणोतु आर्यः]।

Man—What help ? Here I am telling ; let Noble Sir listen.

राक्षसः—भद्र, अवहितोऽस्मि ।

Rak.—Good man, I am attentive.

पुरुषः—अत्थि एत्थ णअरे मणिआरसेट्ठी चन्दणदासो णाम [अस्ति अत्र नगरे मणिकारश्रेष्ठी चन्दनदासो नाम] ।

Man—In this city lives the banker-jeweller Chandanadasa by name.

राक्षसः—(सविषादमात्मगतम्) एतदपावृतमस्मच्छोकदीक्षाद्वारं दैवेन । हृदय स्थिरीभव किमपि ते कष्टतरमाकर्णनीयमस्ति । (प्रकाशम्) भद्र, श्रूयते मित्रवत्सलः साधुः । किं तस्य ?

Rak.—(*In despair—to himself*) Here is opened by Fate the door to my initiation of grief. O heart, be steady ; there is something very terrible for you to listen to. (*Aloud*) Good man, it is reported that his honourable self is affectionate towards his friends. What of him ?

पुरुषः—सो एदस्स विह्णुदासस्स पिअवअस्सो होदि [स एतस्य विष्णुदासस्य प्रियवयस्यो भवति] ।

Man—He is a dear friend to this Vishnudasa.

राक्षसः—(स्वगतम्) सोऽयमभ्यर्णः शोकवज्रपातो हृदयस्य ।

Rak.—(*To himself*) Here, the stroke of the thunderbolt of grief of my heart is imminent.

पुरुषः—तदो विह्णुदासेण वअस्सिणेहसरिसं अज्ज विण्णविदो चन्दउत्तो [ततः विष्णुदासेन वयस्यस्नेहसदृशम् अद्य विज्ञापितश्चन्द्रगुप्तः] ।

Man—Now Chandragupta was informed to-day by Vishnudasa as befitting the love for his friend.

राक्षसः—कथय किमिति ।

Rak.—Say what it was.

पुरुषः—देव मह गेहे कुडुम्बभरणपज्जत्ता अत्थवत्ता अत्थि । ता एदिणा विणिमएण मुच्चअदु पिअवअस्सो चन्दणदासोत्ति [देव; मम गेहे कुटुम्बभरणपर्य्याप्ता अर्थवत्ता अस्ति । तत् एतेन विनिमयेन मुच्यतां प्रियवयस्यश्चन्दनदासः इति] ।

Man—Sire, there is money enough in my house to support your dependants ; so, in exchange for it, let my dear friend Chandanadasa be released.

CHARCHA

1. असञ्जातशोक &c.—दीक्षणं दीक्षा initiation. शोके दीक्षा । असञ्जाता शोकदीक्षा । तस्याः द्वारम् । As yet Rakshasa has not wept, deaths and other calamities notwithstanding. He would weep now —receive his initiation at weeping.

2. अभ्यर्ण—अभि + अर्द + क्त कर्त्तरि अभ्यर्ण or अभ्यर्दित । The former means *near*, at hand ; the second signifies *distressed* (better क्त कर्मणि) । Cp -"अभ्यर्णमागस्कृतं" &c.—Raghu. The blow is at hand, *i. e.*. the man is going to utter the terrible words announcing Chandanadasa's death.

3. वयस्यश्चेह &c.—कुटुम्ब is पोष्यवर्ग । कुटुम्बानां भरणम् maintenance of dependants. तस्मै पर्य्याप्ता enough for their maintenance. Here कुटुम्ब is ambiguous. It may be taken as referring either to विष्णुदास or to चन्द्रगुप्त । It is usually taken with reference to विष्णुदास । But then the offer becomes a contemptible one, at least not big enough to tempt Chandragupta. Why should Chandragupta design to accept as ransom for Chandanadasa the petty allowance which a shop-keeper gives to his relatives ? It seems better to take कुटुम्ब as referring to चन्द्रगुप्त । "I

have immense wealth, equal to what your majesty spends after your relatives. All that is at your disposal; may it please your majesty to accept it as ransom for Chandanadasa? This would be in keeping with the position of Chandanadasa and also of Chandragupta, besides being "प्रियवयस्यस्य सदृशम्" as the text asserts.

23. राक्षसः—(स्वगतम्) साधु भो विष्णुदास साधु। अहो दर्शितो मित्रस्नेहः। कुतः ?

पितॄन् पुत्राः पुत्रान् परवदभिहिंसन्ति पितरो
यदर्थं सौहार्दं सुहृदि च विमुञ्चन्ति सुहृदः।
प्रियं मोक्तुं तद् यो व्यसनमिव सद्यो व्यवसितः
कृतार्थोऽयं सोऽर्थस्तव सति वणिक्त्वेऽपि वणिजः ॥ १७ ॥

(प्रकाशम्) भद्र ततस्तथाभिहितेन किं प्रतिपन्नं मौर्येण ?

Rakshasa—(*To himself*) Bravo, O Vishnudasa, Bravo! Love for friend is truly shown by you. (Do you ask) How?—That wealth of thine, a trader who is prepared forthwith to avoid like a calamity that dear thing for the sake of which sons kill fathers and fathers kill sons like enemies and friends renounce friendship in their friends, has served its ends, your trade-instinct not withstanding. (*Aloud*) Good man, what was done by Maurya thus informed?

अन्वयः ॥ यदर्थं पुत्राः पितॄन्, पितरः पुत्रान् परवत् अभिहिंसन्ति, सुहृदः सुहृदि सौहार्दं विमुञ्चन्ति च सः अयम् अर्थः वणिजस्तव वाणिक्त्वे सत्यपि कृतार्थः, यः (त्वं) तत् प्रियं व्यसनमिव सद्यो मोक्तुं व्यवसितः। व्याख्या—'यदर्थं' यन्निमित्तं यस्य हेतोः 'पुत्राः पितॄन्' पूज्यान् जनकान् 'पितरः पुत्रान्' प्रियान् सुतान् 'परवत्' रिपव इव 'अभिहिंसन्ति' निघ्नन्ति 'सुहृदः' सखायः 'सुहृदि' सुहृद्विषये यत् 'सौहार्दं' सख्यं तत् "विमुञ्चन्ति च' विजहत्यपि 'सः अयं' सर्वातिशायी 'अर्थः' धनं 'वणिजः' पण्यजीविनः 'तव वणिक्त्वे' वणिग्भावे 'सत्यपि' तं वणिग्भावमनादृत्य 'कृतार्थः' सफलो जातः 'यः'

त्वं 'तत् प्रियं' प्रार्थनीयं वस्तु अर्थमिति यावत् व्यसनमिव' विपदमिव 'सद्यः' तत्क्षणम् एकपदे इत्यर्थः 'मोक्तुं' हातुं 'व्यवसितः प्रयतसे। अर्थलुब्धा हि वणिजो भवन्ति, वणिक् च त्वमसि। तथापि अकातरं सन्निमित्तं त्यजसि तत् सर्वथा सफला ते अर्थवत्ता इति भावः।

CHARCHA

1. सौहार्दम्—सुहृदो भावः इति सुहृत् + अण्। "हृद्भगसिन्ध्वन्ते पूर्वपदस्य च" इत्युभयपदवृद्धिः। सुहृदः भाव इति सौहृदम्। See also Sakuntala.

2 प्रियम्—सामान्ये नपुंसकम्। Refers to प्रियवस्तुमात्र। Hence तत् is in the neuter.

3. व्यसनम् &c.—व्यसन is विपद्। People avoid disaters with promptitude (सद्यः)। You are renouncing wealth without hesitation. Hence the resemblance. Dhundhi takes it differently thus—"स्त्रीद्यूतपानादिव्यसनमिव। तद्धि व्यसनिभिः अतिप्रयतया दुस्त्यजम् इति भावः"। That is to say, just as wine, woman and similar vices are hard to discard to the ordinary run of men so is wealth to a trader. Hence construe—व्यसनमिव प्रियं तत् यः सद्यो मोक्तुं व्यवसितः &c. Step by step is one weaned of these vices, but you leave fortune at one bound (सद्यः)—a good construction undoubtedly.

4. सति वणिक्त्वे—अनादरे सप्तमी। Or, if it be contended that अनादर is already expressed by अपि, then take it as भावे सप्तमी।

5. किं प्रतिपन्नं मौर्येण—What course did Maurya adopt?

24. पुरुषः—अज्ज, तदो एवं भणिदेण चन्दउत्तेण पडिभणिदो सेट्ठी विह्णुदासो—'ण मए अत्थस्स कारणेण चन्दणदासो संजमिदो किंदु पच्छादिदो अणेण अमच्चरक्खसस्स घरअणो त्ति बहुसो जाणिदं। तेण वि बहुसो जाचिदेण ण समप्पिदो त्ति। ता जदि तं समप्पेदि ततो अत्थि से मोक्खो। अण्णहा प्पाण-

हरो से दण्डो" त्ति भणिअ वज्झट्ठाणं आणीदो चन्दणदासो। तदो जाव वअस्स चन्दणदासस्स असुणिदव्वं ण सुणोमि ताव जलणं प्पविसामि त्ति सेट्ठी विह्णुदासो णअरादो णिक्कन्दो। अहं वि विह्णुदासस्स असुणिदव्वं जाव ण सुणोमि ताव उब्बन्धिअ अत्ताणं वावादेमि त्ति इदं जिण्णुज्जाणं आअदो [आर्य्य, ततः एवं भणितेन चन्द्रगुप्तेन प्रतिभणितः श्रेष्ठी विष्णुदासः- "न मया अर्थस्य कारणेन चन्दनदासः संयमितः किन्तु प्रच्छादितः अनेन अमात्यराक्षसस्य गृहजनः इति बहुशो ज्ञातं तेनापि बहुशो याचितेन न समर्पित इति। तत् यदि तं समर्पयति ततः अस्ति तस्य मोक्षः अन्यथा प्राणहरोऽस्य दण्डः"। इति भणित्वा वधस्थानमानायितश्चन्दनदासः। ततो "यावद्वयस्य-चन्दनदासस्य अश्रोतव्यं न शृणोमि तावत् ज्वलनं प्रविशामि" इति श्रेष्ठी विष्णुदासो नगरान्निष्क्रान्तः। अहमपि विष्णुदासस्य अश्रोतव्यं यावन्न शृणोमि तावदुद्बध्य आत्मानं व्यापादयामि इति इदं जीर्णोद्यानमागतः]।

Man—Noble Sir, thus informed Chandragupta replied thus to Banker Vishnudasa—Chandanadasa is imprisoned by me not through the inducement of (*i. e*, for the sake of) money, but because it has transpired from many sources that Minister Rakshasa's wife is concealed by him. He again has not delivered her up though repeatedly asked (to do so). Well, if he delivers her up there is release for him, otherwise the sentence that will take away life. Saying this he caused Chandanadasa to be led to the place of execution. Next Banker Vishnudasa went out of the city thus resolved—"I

will enter fire by the time I do not hear the unbearable of friend Chandanadasa." I too have come to this garden in ruins with a view to kill myself by hanging by the time I do not hear the unbearable about Vishnudasa.

CHARCHA

1. भणितेन—भण + क्त + संज्ञि भणित addressed &c.

2. अर्थस्य कारणेन—कृ + णिच् + ल्युट भावे कारण urging. अर्थस्य धनस्य यत् कारणं प्रेरणा तेन हेतुना। कारण should not be taken here as 'cause'; for then अर्थ and कारण, become identical and must take the same विभक्ति yielding अर्थेन कारणेन instead of अर्थस्य कारणेन।

3. प्राणहर:—प्राणान् हरतीति प्राण + हृ + अच् कर्त्तरि।

4. आनायित: – आ + नी + णिच् + क्त कर्म्मणि।

25. राक्षसः—भद्र, न खलु व्यापादितश्चन्दनदासः?

Rak.—Good man, I hope Chandanadasa is not killed yet.

पुरुषः—अज्ज दाव वावादीअदि। सो क्खु संपदं पुणो पुणो अमच्चरक्खसस्स घरअणं जाचीअदि। ण क्खु सो मित्तवच्छलदाए समप्पेदि। ता एदिणा कालणेण होदि से मरणस्स कालहलणं [अद्य तावद्व्यापाद्यते। स खलु साम्प्रतं पुनः पुनः अमात्यराक्षसस्य गृहजनं याच्यते। न खलु सः मित्रवत्सलतया समर्पयति। तत् एतेन कारणेन भवति तस्य मरणस्य कालहरणम्]।

Man.—He will be killed to-day. He is now being repeatedly demanded (the delivery of) the wife of Minister Rakshasa, but through his love for his friend, he does not deliver her up; for this reason there is being loss of time in his execution.

राक्षसः—(सहर्षमात्मगतम्) साधु, वयस्य चन्दनदास साधु।

शिबिनेव समुद्भूतं शरणागतरक्षणात्।
निचीयते त्वया साधो यशोऽपि सुहृदा विना ॥१८॥

Rak.—(*With joy—to himself*) Bravo ! Friend Chandanadasa, Bravo ! Good man, as by Sivi, fame from the protection of a refugee is being earned by you through your friend as the bird.

CHARCHA

1. सः गृहजनं याच्यते—सः is the अप्रधानकर्म of याच्यते। It has become उक्त by "अप्रधाने दुहादीनाम्"।

2. भवति तस्य—Telang reads न करोमि। The sense then becomes—I cannot delay my death, because Chandanadasa is firm in his refusal. This is obviously absurd. See Text Para 26.

3. अन्वयः ॥ हे साधो, सुहृदा विना त्वया अपि शिबिना इव शरणागतरक्षणात् समुद्भूतं यशः निचीयते। व्याख्या—हे 'साधो' सज्जन 'सुहृदा' मित्रेण मित्ररूपेण इत्यर्थः 'विना' पक्षिणा मल्लक्षणेन कपोतेन करणभूतेन 'त्वया अपि शिबिना इव' औशीनरेण राज्ञा यथा तथैव 'शरणं' रक्षितारम् 'आगतस्य' प्राप्तस्य जनस्य 'रक्षणात्' त्राणात् 'समुद्भूतं' जातं यत् 'यशः' तत् 'निचीयते' अर्ज्यते। शरणागतपालक इति शिबेर्यशः कपोतात् जातं तवापि तदेव यशो मत्तः इति भावः। पुरा किल शिबेः परीक्षार्थं कपोतमूर्तिमग्निमभिधावन् श्येनरूप इन्द्रः प्राप तं। कपोतो राजानं शरणमाप स च स्वदेहमर्पयित्वा तच्छ्येनात् ररक्ष इति पौराणिकी कथा। (See Act I. 23).

4. शिबिनेव—Dhundhi reads शिबेरिव, but also notices शिबिनेव in his commentary. Dr. Hillebrandt's collation also includes शिबिनेव। With शिबेरिव Dhundhi is forced to adopt the bad construction सुहृदा विना अपि।

5. सुहृदा विना—This has puzzled Dhundhi who takes विना as the private अव्यय and explains—"तेन (शिबिना) हि शरणागतस्य सन्निधावेव स्वावनाशोऽभ्युपगतः त्वया तु सुहृदा विनापि...मम असन्निधाने इदं यशो निचीयते इत्यहो शिबेरपि त्वमधिकगुणः"। We take वि in the sense of

पक्षिन्। "विः स्यात् पक्षिण्यनव्ययम्" इति विश्वः। Also Comp वि meaning (bird) in 'अनुस्मृतास्वण्डलसूनुविक्रमः"—in Kirat I Sl. 24. Sivi earned his fame with a bird (कपोत); in your case I am the bird (see व्याख्या)। Or thus—सुहृदा विना अपि, मन्नचर्येण वन्धुना बिनापि त्वया यशः निचीयते। यतः अहमकृतकृत्यः त्वं खलु कृती।

26. (प्रकाशम्) भद्र गच्छ गच्छेदानीं शीघ्रम्। विष्णुदासं ज्वलनप्रवेशान्निवारय। अहमपि चन्दनदासं मरणान्मोचयामि।

(*Aloud*) Go, good man, go quick; stop Vishnudasa from entering into fire. I too will save Chandanadasa from death.

पुरुषः—अह उण केण उवाएण तुमं चन्दणदासं मरणादो मोचेसि [अथ पुनः केनोपायेन त्वं चन्दनदासं मरणात् मोचयसि] ?

Man—By what means will you now save Chandanadasa from death?

राक्षसः—(खड्गमाकृष्य) ननु अनेन व्यवसायसुहृदा निस्त्रिंशेन। पश्य—

निस्त्रिंशोऽयं विगतजलदाकाशसङ्काशमूर्त्ति-
र्युद्धश्रद्धापुलकित इव प्राप्तसख्यः करेण।
सत्त्वोत्कर्षात् समरनिकषे दृष्टसारः परैर्मे
मित्रस्नेहाद्विवशमधुना साहसे मां नियुङ्क्ते ॥ १८ ॥

Rak.—(*Drawing his sabre*) Verily, with this sword the friend at darings. Behold! This sword now drives me to deeds of daring, overpowered as I am through love of friend—the sword whose look shines like that of the sky with clouds vanished; which with union secured with my hand and through exuberance of valour is as if overjoyed from its fondness for a fight; which has its might withnessed by my enemies on the touch-stone of battle.

CHARCHA

1. ज्वलनप्रवेशात्—"वारणार्थानाम् ईप्सितः" इति अपादानत्वात् ५मी।

2. मरणात्—"भीत्रार्थानां भयहेतुः" इत्यपादानत्वात् ५मी।

3. व्यवसायसुहृदा निस्त्रिंशेन—वि+अव+सो+घञ् भावे व्यवसाय enterprise. निर्गतः त्रिंशतः इति निर्+त्रिंशत्+डच् समासान्त निस्त्रिंशः literally that which has passed thirty, *i. e.* more than thirty. Hence a sword measuring more than thirty *finger breadths* is निस्त्रिंशः (निर्गतास्त्रिंशतः अङ्गुलिभ्यः)। Again age exceeding thirty year gives निस्त्रिंशानि वर्षाणि &c. व्यवसायस्य सुहृत् a companion at my darings &c. This sword has helped me out of many tight situations it will stand by me now too. In other words—"With this sword I will rescue him from the executioners."

4. अन्वयः॥ विगतजलदाकाशसङ्काशमूर्त्तिः समरनिकषे परैः दृष्टसारः, सत्त्वोत्कर्षात् युद्धश्रद्धापुलकित इव करेण प्राप्तसखः अयं मे निस्त्रिंशः मित्रस्नेहात् विवशं मामधुना साहसे नियुङ्क्ते। व्याख्या—'विगता' दूरीभूताः 'जलदाः' मेघाः यस्मात् तादृशं यत् 'आकाशं' तेन 'सङ्काशा' सवर्णा 'मूर्त्तिः' रूपं तस्य तादृशः नभोनील इत्यर्थः अपि च 'समररूपे रणस्थलीरूपे 'निकषे' परीक्षापाषाणे 'परैः' शत्रुभिः 'दृष्टः' इतः पूर्वमनुभूतः 'सारः' बलं यस्य तादृशः अतएव अभयप्रदः पुनश्च 'सत्त्वस्य' आत्मनः शौर्यस्य 'उत्कर्षात्' प्राचुर्यात् हेतोः युद्धे रणकर्मणि या 'श्रद्धा' अत्यन्तकी इच्छा तया 'पुलकित इव' जातपुलक इव सन् 'करेण' मम दक्षिणेन हस्तेन सह 'प्राप्तः' लब्धः 'सखः' साहचर्यं येन तादृशः निष्कोशः करे एव धृतो भूत्वा इत्यर्थः 'अयं मे निस्त्रिंशः' खड्गः मित्रस्नेहात् सुहृज्जातसख्यात् 'विवशं पराधीनम् आत्मनि अप्रभुमति यावत् 'माम् अधुना' अस्मिन् क्षणे 'साहसे' हठकर्मणि घातकविद्रावणरूपे 'नियुङ्क्ते' भृत्यमिव व्यापारयति एतत् पश्य इति पूर्वेण सम्बन्धः।

5 विगतजलद &c.—See व्याख्या। Polished steel is often compared to the blue sky. Thus असिश्याम in 'तं चाकाशमसिश्याममुत्पत्य परमर्षयः'। Dhundhi reads सजलजलदश्यामसङ्काशमूर्त्तिः and explains "सजलः जलधारासहितश्चासौ जलदश्यामसङ्काशमूर्त्तिश्च···धाराजलसहितत्वादेव युद्धश्रद्धापुलकित इव इत्युत्प्रेक्षा धाराजलकणिकानां पुलकसादृश्यसम्भवात्'। He first compounds जलद and श्याम into a द्वन्द्व। The sword resembles both— नैल्यार्नैर्मल्यगुणाभ्यां जलदश्यामदृष्टान्तः"। Next he supposes it was drizzling at the time, and the sword struck by a few of

the falling drops looked like having hairs on end. The idea seems far-fetched ; besides there is nothing in the text to show that it was raining then ; on the contrary Rakshasa was sitting in the open on a marble-slab which points to a fair day. By transference of epithets पुलकित may well mean *glad* without reference to actual पुलक (see next).

6 युद्धश्रद्धा &c.—पुलक horripilation. पुलकः सञ्जातः अस्य इति पुलक + इतच्तारकादि पुलकित; having hairs on end. But generally *pleasure* sets the hairs on end ; hence by लक्षणा, पुलकित means *delighted* which is its sense here. Now see व्याख्या ।

7. प्राप्तसखा: &c.—We may say—The sword is delighted at the prospect of a fight and hence has joined the hand—युद्धश्रद्धापुलकित: अतएव प्राप्तसखा: करेण सह ; *Or*—As Rakshasa draws the sword, the weapon, in touch with the hand expects a fight and is delighted—करेण सह प्राप्तसखा: अतएव युद्धश्रद्धापुलकित: ।

8. सत्त्वोत्कर्षात्—A weak person funks a fight, but the sword in its plenitude of prowess longs for it—it has युद्धश्रद्धा । इतौ धर्मौ । The prowess of the wielder of it is attributed to the sword.

9. विवशम्—वशम् आयत्तता । विगतं वशमस्य विवश: powerless. I cannot resist the urgings of the sword, love for friend has possessed me, I have lost control of myself.

10 नियुङ्क्ते—नि + युज + लट ते । नि + युज has the idea of *command*. The sword commands me, I cannot say 'nay' because I am विवश ।

27. पुरुषः—अज्ज एवं सेट्ठिचन्दणदासजीविदप्पदाणपिसुणिदं विसमदसाविपाअणिवडिदं साधु ण सक्कणोमि तुमं णिरणीअ पडिवत्तु । किं सुगिहीदणामहेआ अमच्चरक्खसपादा तुह्मे दिट्ठिआ दिट्ठा [आर्य, एवं श्रेष्ठिचन्दनदासजीवितप्रदान-

पिशुनितं विषमदशाविपाकनिपतितं साधु न शक्नोमि त्वां निर्णीय प्रतिपत्तुम्। किं सुगृहीतनामधेया अमात्यराक्षस-पादा यूयं दिष्ट्या दृष्टाः]? (इति पादयोः पतति)।

Man—Noble Sir you, thus disclosed by the grant of life to Banker Chandanadasa, but fallen into a turn of the rough stage of life I cannot very well make out with certainty. Are you the revered Minister Rakshasa of auspicious name luckily seen (by me)? (*Falls at his feet*).

राक्षसः—उत्तिष्ठोत्तिष्ठ, अलमिदानीं कालहरणेन। निवेद्यतां विष्णुदासाय एष राक्षसश्चन्दनदासं मरणान्मोचयति (इति "निस्त्रिंशोयम्—" इत्यादि पठन्नाकृष्टखड्गः परिक्रामति)।

Rak—Get up, get up; away with loss of time. Let Vishnudasa be informed that Rakshasa here is saving Chandanadasa from death. (*Goes round with sword drawn repeating* the verse "निस्त्रिंशोऽयम" &c.)

पुरुषः—ता करेहि मे प्पसादं संदेहणिण्णएण [तत् कुरु मे प्रसादं सन्देहनिर्णयेन]।

Man.—Then do me the favour by removing my doubts.

राक्षसः—सोऽहमनुभूतभर्तृविनाशः सुहृद्विपत्तिहेतुः अनार्यो दुर्गृहीतनामधेयो यथार्थो राक्षसः।

Rak.—He am I Rakshasa in its true sense, who saw the death of his master; who is the source of calamity to his friends; who is ignoble and of inauspicious name.

CHARCHA

1. आर्य etc.—'एवम्' अनेन प्रकारेण 'विषमदशायाः विपाके निपतितं श्रेष्ठिनः चन्दनदासस्य जीवितप्रदानेन' जीवितप्रदानप्रतिज्ञया 'पिशुनितं' सूचितम्

अमात्यराक्षसस्त्वं स्याः इति तर्कितं 'त्वां निर्णीय प्रतिपत्त' स एव त्वमिति निश्चित्य ग्रहीतुं 'साधु न शक्नोमि'। तत पृच्छामि 'किं सुगृहीतनामधेया अमात्यराक्षसपादा यूयं दिष्ट्या' भाग्यबलेन 'मया दृष्टाः' ?

2. आकृष्टखड्गः—Telang's आकृष्य खड्गम् is rejected, because the खड्ग is already आकृष्ट। See above—' खड्गमाकृष्य) नन्वनेन &c. We cannot say that खड्गमाकृष्य above should be dropped, because there the खड्ग is described as प्रासखड्गः करेण which becomes inconsistent if the खड्ग is not already आकृष्ट।

3. अनुभूत &c.—'अनुभूतः भर्तुः' नन्दस्य 'विनाशः' अनेन। तथापि न मृतः अतएव यथार्थो राक्षसः।

4. सुहृद्विपत्ति &c.—'सुहृदां' कौन्तादीनां 'सुहृदः चन्दनदासस्य च या 'विपत्तिः' विनाशः तस्य हेतुः तथापि भवन्त इव मरणे न कृतव्यवसायः अतएव अनार्य्याचरणात यथार्थो राक्षसः।

5. दुर्गृहीत &c.—किं ब्रवीषि 'आर्य्य' इति 'सुगृहीतनामधेयः' इति च ? 'अनार्य्यः दुर्गृहीतनामधेयः' इति ब्रूहि।

6. यथार्थो राक्षसः—अन्वर्थनामा राक्षसोऽहम्। Comp. "अन्वर्थतोऽपि ननु राक्षस राक्षसोऽसि"—Act V. 7.

28. पुरुषः—(सहर्षं पुनः पादयोः पतित्वा) हो हो माणहे! दिट्ठिआ दिट्ठोसि। पमोदंदु अमच्चपादाः। अत्थि दाव एत्थ पढमं चन्दउत्तहदएण अज्जमअण्डदासस्स वधो आणत्तो। सो अ केन वि अवहरिअ देसन्तरं णीदो। तदो चन्दउत्तहदएण कीस एसो पमादो किदो त्ति अज्जमअण्डदासे समुज्जलिदो कोववह्नी घादअजणणिह्णणेण णिव्वाविदो। तदो पहुदि घादआ जं (?) कं वि गिहिदसत्थं अपुव्वं पुरुसं पिट्ठदो वा अग्गदो वा पेक्खन्दि तदो अत्तणो जीविदं परिरक्खन्तो अप्पमत्ता वज्झट्ठाणे (?) वज्झं वावादेन्ति। एवं च गिहिदसत्थेहिं अमच्चपादेहिं गच्छन्तेहिं सेट्ठिचन्दणदासस्स वहो तुव-

रिदो होदि [आश्चर्यम्, दिष्ट्या दृष्टोऽसि। प्रसीदन्तु अमात्यपादाः। अस्ति तावत अत्र प्रथमं चन्द्रगुप्तहतकेन आर्यशकटदासस्य वधः आज्ञप्तः। स च केनापि अपहृत्य देशान्तरं नीतः। ततश्चन्द्रगुप्तहतकेन कस्मादेष प्रमादः कृत इति आर्यशकटदासे समुज्ज्वलितः कोपवह्निः घातकजननिहननेन निर्वापितः। ततः प्रभृति घातका यं (?) कमपि गृहीतशस्त्रम् अपूर्वं पुरुषं पृष्ठतो वा अग्रतो वा प्रेक्षन्ते ततः आत्मनः जीवितं परिरक्षन्तः अप्रमत्ता वधस्थाने (?) वध्यं व्यापादयन्ति। एवञ्च गृहीतशस्त्रैरमात्यपादैः गच्छद्भिः श्रेष्ठिचन्दनदासस्य वधः त्वरायितो भवति]। (इति निष्क्रान्तः)।

Man.—(*Joyfully falling again at his feet*)—O wonder! Luckily are you seen. Let revered Minister be pleased. The fact is—Here, previously, Noble Sakatadasa's execution was ordered by cursed Chandragupta; and he was removed by some one from the place of execution and carried to another country. Then the fire of wrath kindled on Noble Sakatadasa was quenched by cursed Chandragupta with the execution of the executioners, saying—"Why was such carelessness shown." Since then executioners, saving their own life, kill the doomed renouncing carelessness (*i. e.*, without fail), in the place of execution (?) if they see any strange person, armed, before them or behind. Thus really the execution of Banker Chandanadasa becomes hastended by revered Minister's going there with arms taken up (*i.e.*, sword drawn) (*Exit*).

CHARCHA

1. शकटदासस्य वध आज्ञप्तः—Telang reads शकटदासः वध्यस्थान-

नाश्च:—Sakatadasa was ordered to the place of execution. But this is bad grammar unless we take it as equivalent to शकटदास: बध्यस्थानं प्रति आज्ञप्त: which again does not fully bring out the sense intended.

2. य कमपि—Here यम् is meaningless. The sense wanted is यदि प्रचलन्ति ततो व्यापादयन्ति। Is ज in the प्राकृत a copyists' slip for जइ ?

3. अपूर्वम्—पूर्व here means पूर्वदृष्ट। न पूर्व: अपूर्व:।

4. बध्यस्थान &c.—This seems superfluous. अप्रमत्ता बध्य व्यापादयन्ति fully expresses the meaning. प्रमाद is अनवधानता carelessness. प्रमत्त careless. न प्रमत्त: not careless. अप्रमत्ता बध्यं व्यापादयन्ति kill the doomed guarding against carelessness. Some of Telang s manuscripts read अप्राप्तवध्यस्थान बध्यं व्यापादयन्ति—They kill the victim even before they have reached the place of execution. This seems to agree better with वधत्वरायिता भवति।

5. त्वरायित:—Expedited. See त्वरायितोऽस्मि. Act V Para 14.

29. राक्षस:—(स्वगतम्) अहो दुर्बोधश्चाणक्यबटोर्नीतिमार्ग:। कुत:—

यदि स शकटो नीत: शत्रोर्मतेन ममान्तिकं
किमिति निहतस्तेनैवायं बधाधिकृतो जन:।
अथ न कृतकं तादृक् कष्टं कथं नु विभावये-
दिति मम मतिस्तर्कारूढा न पश्यति निश्चयम् ॥ २०॥

Rak-(*To himself*) Ha! Inscrutable is the course of the policy of the brat Chanakya. (Do you ask) How ?—If Sakata was really led up to my presence at the instance of enemy, why then were the men employed for his execution killed by himself ? If, on the other hand, all this is not a hoax, how could he (Sakata think of such a terrible step ? Thus embarking on guesses my mind sees no conclusion.

अन्वय: ॥ स शकट: यदि शत्रोर्मतेन ममान्तिकं नीत: तेनैव अयं वधाधिकृतो

जनः किमिति निहतः ? अथ कृतकं न, तादृक् कष्टं कथं नु विभावयेत् ? मम मतिः इति तर्कारूढ़ा निश्चयं न पश्यति। व्याख्या—'स' मम मित्रं 'शकटः यदि 'अत्र मेनेन' अरेश्चन्द्रगुप्तस्य सम्मतया 'मम अन्तिकं' समीपं 'नीतः' प्रापितः सिद्धार्थकेन ततः 'तेनैव' अथवा चन्द्रगुप्तेनैव 'अयं वध्ये' हनने 'अधिकृतः' नियोजितः 'जनः' घातकजनः 'किमिति निहतः' कथं नाशितः ? नेदमुपपद्यते। तन्नासौ शत्रोर्मतेन नीतः। 'अथ' पक्षान्तरे 'कृतकं' मिथ्या 'न' शकटदासस्य मदन्तिकप्रापितः अविज्ञातकपटतामूलकं यदि न स्यात तदा सः शकटः 'तादृक्' तथाविधं कष्टं' विषममनुष्ठानं कूटलेख्यलेखनादिकं 'कथं नु' केन वा प्रकारेण 'विभावयेत्' चिन्तयेत् ? अत्र पक्षादेरदूषितस्य शकटदासस्य मित्रोत्तमस्य तथा करणं न सम्भवति। 'मम मतिः' मदीयं मनः 'इति' अनेन प्रकारेण 'तर्कारूढ़ा' ऊहे प्रवृत्ता सती 'निश्चयं' सिद्धान्तं 'न पश्यति' नावधारयति। उभयथापि असामञ्जस्यदर्शनात् अन्यतरपक्षाश्रयणे असमर्था अन्तरा एव आस्ते इत्यहो दुर्बोधश्चाणक्यवटोर्नीतिमार्गः।

CHARCHA

1. तेनैवायम्—For this Dhundhi reads क्रोधावेशात्। क्रोधस्य आवेशः आविर्भावः तस्मात्। He means that anger is absurd at one's own doing.

2. कष्टम् etc.—"कष्टं कुत्सितं स्वामिद्रोहं कथं नु विभावयेत् कर्त्तव्यत्वेन चिन्तयेत् आचरेदित्यर्थः चिन्तनमपि तस्य अनुचितं किमुत आचरणम्"—*Dhundhi*

30. (विचिन्त्य)

नायं निस्त्रिंशकालः प्रथममिह कृते घातकानां विघाते
नीतिः कालान्तरेण प्रकटयति फलं किं तया कार्य्यमत्र।
औदासीन्यं न युक्तं प्रियसुहृदि गते मत्कृते चातिघोरां
व्यापत्तिं ज्ञातमस्य स्वतनुमहमिमां निष्क्रयं कल्पयामि ॥२१॥

(इति निष्क्रान्ताः सर्वे)।

षष्ठोऽङ्कः।

(*Reflecting*) This is no time for the sword, the execution of the executioners having been carried out previously in a similar matter. Diplomacy bears fruit after an interval of time (*i.e.*, takes time to bear fruit); what is its use here? Indifference is not proper, my dear friend having come to this dire pass for the sake of myself. I have it—I will offer this my own person as his ransom. (*Exeunt all*).

END OF THE SIXTH ACT

अन्वयः ॥ इह प्रथमं घातकानां विघाते कृते अयं निस्त्रिंशकालो न। नीतिः कालान्तरेण फलं प्रकटयति, अत्र तया किं कार्य्यम्? प्रियसुहृदि मत्कृते एव घोरां व्यापत्तिं गते औदासीन्यं न युक्तम्। ज्ञातम्—अहमिमां स्वतनुम् अस्य निष्क्रयं कल्पयामि। व्याख्या—'इह' अस्मिन् वध्यविमोचनकर्मणि 'प्रथमं' प्राक् शकटदासमोचनकाले 'घातकानां विघाते' वधे 'कृते' सति 'अयं निस्त्रिंशस्य' 'कालो न' खड्गेन इह फलं न स्यात्। तत् किं नीतिःप्रयोक्तव्या? न इत्याह—नीतिः' नयप्रयोगः 'कालस्य अन्तरेण' अवकाशेन व्यतीते काले इत्यर्थः फलं' सिद्धिं साफल्यमित्यर्थः 'प्रकटयति' दर्शयति। तत् 'अत्र' अस्मिन् कालान्तराक्षमे कर्मणि 'तया' नीत्या 'किं कार्य्यं' फलं स्यात? न किञ्चिदपि। इत्थं सह निस्त्रिंशेन यदि नीतिरपि याता तदा औदासीन्येन स्थातव्यं किम्? न इत्याह—'प्रियसुहृदि' मित्रोत्तमे चन्दनदासे 'मम एव कृते' मदर्थमेव 'घोरां दारुणां 'व्यापत्तिं गते' विपदं प्राप्ते सति 'औदासीन्यं' निर्लिप्तता 'न युक्तं' न समीचीनम्। तत् किं कर्त्तव्यम्? आ 'ज्ञातं' कर्त्तव्यं मया निर्णीतम्। किं तत इत्याह—'अहम् इमां स्वतनुं' एतदात्मशरीरम् 'अस्य' चन्दनदासस्य 'निष्क्रयं' मूल्यं 'कल्पयामि' उपस्थापयामि। स्वदेहोऽयं मित्रदेहस्य मूल्यं भविष्यति इत्यर्थः।

CHARCHA

1. नायम् etc.—The reason is, as suggested by the man, this will hasten Chandanadasa's death.

2. कालान्तरेण—अन्तरम् an interval. कालस्य अन्तरम् an interval of time. तेन। अपवर्गे तृया।

3. किं तया etc.—Because there is no time to lose.

4. औदासीन्यम् – ऊर्ध्वमासीनः उदासीनः standing aloof. तस्य भाव इति ष्यञ्। I have been lying idle too long already. I first got news from Viradhagupta and should have been at work from then. There must not be further indifference now.

5. मत्कृते—कृते is an अव्यय meaning अर्थे। मम कृते। The whole is an अव्यय। Telang reads मत्कृताम् – मया कृता, ताम्। The reason with either reading is—I entrusted my family to his care and this has led to all this trouble and it is I that should answer for it.

6. निष्क्रयम्—निष्क्रीयते अनेन इति निर् or निस् + क्री + अच् करणे निष्क्रयः purchase money, ransom.

सप्तमोऽङ्कः ।

(ततः प्रविशति चण्डालः)

1. चण्डालः—ओसलेह ओसलेह । अवेह अवेह ।

जइ इच्छह लक्खिदव्वं पाणा विहवे कुले कलत्तं अ ।
ता पलिहलह विसमं लाआपत्थं सुदूलेण ॥ १ ॥

अवि अ

होदि पुलिसस्स वाही मलणं वा सेविदे अपत्थह्मि ।
लाआपत्थे उण सेविदे सअलं वि कुलं मलदि ॥ २ ॥

ता जइ ण प्रतिज्जह ता एह पेक्खह एअं लाआपत्थकालिणं सेट्ठिचन्दणदासं सउत्तकलत्तं वज्झट्ठाणं णीयमाणम् ।

[अपसरत अपसरत अपेत अपेत ।

यदि इच्छत रक्षितव्याः प्राणा विभवः कुलं कलत्रञ्च ।
तत् परिहरत विषमं राजापथ्यं सुदूरेण ॥

अपि च ।

भवति पुरुषस्य व्याधिर्मरणं वा सेविते अपथ्ये ।
राजापथ्ये पुनः सेविते सकलमपि कुलं म्रियते ॥

तत् यदि न प्रतीथ तत् अत्र प्रेक्षध्वमेनं राजापथ्यकारिणं श्रेष्ठिचन्दनदासं सपुत्रकलत्रं वधस्थानं नीयमानम्] ।

(आकाशे) अज्जा किं भणह—'अत्थि कोवि मोक्खोवाओ त्ति । अज्जा अत्थि अमच्चरक्खसस्स घरअणं जइ

समप्पेदि [आर्य्याः किं भणथ—अस्त्यस्य कोऽपि मोक्षोपाय इति? अस्ति अमात्यराक्षसस्य गृहजनं यदि समर्पयति]। (पुनराकाशे) किं भणह—एसे सलणागदवच्छले अत्तणो जीविदमेत्तस्स कालणे ईदिसं अकज्जं ण कलिस्सदि त्ति? अज्जा तेन हि अवधालेह से सुहां गदिम्। किं दाणिं तुह्माणं एत्थ पड़िआलविआलेण [किं भणथ—एष शरणागतवत्सल आत्मनो जीवितमात्रस्य कारणे ईदृशमकार्य्यं न करिष्यति इति? आर्य्याः तेन हि अवधारयत अस्य सुखां गतिम्। किमिदानीं युष्माकमत्र प्रतीकारविचारेण]?

(*Now enter a Chandala*). *Chand.*—Away ! Away ! Off ! Off ! If you deem that life, wealth, race and wife are worth preserving, then avoid by a long way that dreadful thing—injury to the king. Besides—death or disease visits a man on his taking what is unwholesome but even the whole race dies what is unwholesome to the king being done. Well, if you do not believe, come and see this evil-doer to the king the banker Chandanadasa, being led to the place of execution with son and wife. (*In the air*) Noble Sirs, do you ask if there is any means of his release ? There is, Neble Sirs, if he delivers up the wife of Minister Rakshas. (*Again in the air*) Do you say—this one ever kind to refugees will not do such a foul deed for the sake of mere life ! Noble Sirs, then be assured of his pleasant passage ! What comes of your discussion of the remedy in this matter ?

यदीति—अन्वयः ॥ प्राणाः रक्षितव्याः, विभवः कुलं कलत्रञ्च (रक्षितव्यम्) (इति) यदि इच्छत तत् विषमं राजापथ्यं सुदूरेण परिहरत। व्याख्या—'प्राणा रक्षितव्याः, जीवनं रक्षणीय, 'विभवः' सम्पत् रक्षितव्या 'कुलं' वंशः रक्षितव्यः 'कलत्रञ्च' भार्य्या

अपि रचितव्या इति 'यदि इच्छत' अनुमन्यध्वं चेत् 'तत्' तदा 'विषम' घोरं 'राजापथ्य' भूपतेरहितं 'सुदूरेण अतिदूरात्' 'परिहरत' त्यजत। राजरोषात् सर्वं नश्यति इत्यर्थः। भवतीति—अन्वयः॥ अपथ्ये (द्रवे) सेविते पुरुषस्य मरणं व्याधिर्वा भवति। राजापथ्ये सेविते पुनः सकलं कुलमपि म्रियते। व्याख्या—सुगमा।

CHARCHA

N. B. Scene—Street at Kusumapura.

1. प्रतीथ—प्रति + इ + लट् थ। The root प्रति + इ means to believe. Cf.—"बलवत्तु दूयमानं प्रत्याययतीव मे हृदयम्"—*Sak.* Act. V.

2. आकाशे—See Act II. Telang adds श्रुत्वा which then means—listening to something outside the stage.

3. जीवितमात्रस्य कारणे—जीवितमेव जीवितमात्रम्। जीवितमात्रस्य यत् कारणं प्रेरणा तस्मिन् विषये। Cf.—"अर्थस्य कारणेन" Act VI, Para. 14.

4. सुखां गतिम्—This is sarcastic. Death on the stake must be very painful.

5. प्रतीकार etc.—Here प्रतीकार is anything that will save Chandanada. In that case you need not waste your time with a discussion of the means of his release.

2. (ततः प्रविशति द्वितीयचण्डालानुगतो वध्यवेशधारी शूलं स्कन्धेनादाय कुटुम्बिन्या पुत्रेण च अनुगम्यमानश्चन्दनदासः)।

चन्दन—(सवाष्पम्) हद्धी हद्धी! अह्मारिसाणं वि णिच्चं चारित्तभङ्गभीरूणं चोरजणोचिदं मरणं होदि त्ति णमो किदन्तस्स। अहवा ण णिसंसाणं उदासीणेसु इदरेसु वा विसेसो त्थि। तह हि—

मोत्तूण आमिसादं मरणभयेण तिणेहिं जीवन्तम्।
वाहाणं मुद्धहरिणं हन्तुं को णाम णिब्बन्धो॥ ३॥

[हा धिक् हा धिक् । अस्मादृशानामपि नित्यं चारित्र-भङ्गभीरूणां चोरजनोचितं मरणं भवतीति नमः कृतान्ताय । अथवा न नृशंसानाम् उदासीनेषु इतरेषु वा विशेषोऽस्ति । तथा हि—

मुक्त्वा आमिषाणि मरणभयेन तृणैर्जीवन्तम् ।
व्याधानां मुग्धहरिणं हन्तुं को नाम निर्बन्धः ॥]

(समन्तादवलोक्य) भो पिअवअस्स विह्णुदास । कहं पडिवअणं वि ण मे पडिवज्जसि । अथवा दुल्लहा ते क्खु माणुसा ये एदस्सिं काले दिट्ठिपधे वि चिट्ठन्ति [भो प्रियवयस्य विष्णुदास ! कथं प्रतिवचनमपि न मे प्रतिपद्यसे । अथवा दुर्लभास्ते खलु मानुषा ये एतस्मिन् काले दृष्टिपथेऽपि तिष्ठन्ति]। (सवाष्पम्) एदे अह्मपिअवअस्सा अंसपादमेत्तकेण किदणिवावसलिला विअ कहं वि पडिणिव्वत्तमाना सोअदीण वअणा वाहगुरुआए दिट्ठीए मं अनुगच्छन्दि [एते अस्मत्प्रिय-वयस्या अश्रुपातमात्रेण कृतनिवापसलिला इव कथमपि प्रति-निवर्त्तमानाः शोकदीनवदना वाष्पगुर्व्या दृष्ट्या मामनुगच्छन्ति] (इति परिक्रामति)।

(*Now enters Chandanadasa wearing the dress of the doomed carrying the stake on his shoulder followed by his son and wife and a second Chandala*). *Chandala.*—(*In tears*) Oh fie ! Oh fie ! Salutation to death as death suiting a thief comes even unto those of my stamp that are always apprehensive of loss of character. Or, to the heartless, no distinction exists between the unconcerned and the rest. Thus what forsooth is not the

persistency of hunters in killing the guileless deer that, through fear of killing, live on grass renouncing meat! (*Looking round*) Ho! Dear friend Vishnudasa. How so! You do not even vouchsafe me reply! Or, rare indeed are such people as at such a time stand even within the range of sight. (*With tears*) Here is my dear friend, as if returning somehow with oblation of water offered by merely shedding tears, with face pale through grief, following me with eyes heavy with tears. (*Goes round the stage*).

CHARCHA

1. कुटुम्बिन्या—कुटुम्बिनी wife. Cf.—"भवतु, कुटुम्बिनीमाहूय पृच्छामि" Act I.

2. चारित्र &c.—चरित्रमेव चारित्रम् अण् प्रज्ञादि। Or उणादि इत्रण् after चर। तस्य भङ्गः। तस्मात भीरवः। तेषाम्।

3. नमः कृतान्तस्य—षष्ठी for ४र्थी। *Or* कृतान्तस्य सम्बन्धे नमः। We submit to the decision of Death without protest; there is no knowing of "the why" in it.

4. अथवा &c.—Here he changes his attitude and gives a reason why Death acts so capriciously, 'नृशंसानां' सम्बन्धे 'उदासीनेषु' निर्लिप्तेषु पापं परिहरतसु विषये 'इतरेषु' लिप्तेषु पापिषु वा विषये विशेषो', भेदो न' नास्ति। नृशंसोऽयं कृतान्तः। पापिनमिव मामपि अभेदेनैव दण्डयति सैवास्य नृशंसता।

5. अन्वय॥ मरणभयेन आमिषाणि मुक्त्वा तृणं जीवन्तम् मुग्धहरिणम् हन्तुं व्याधानां को नाम निर्बन्धः। व्याख्या—'मरणात' प्राणिनः कस्यचित् मरणात यत भयं तेन हेतुना, प्राणहत्या भवति इति भयेन 'आमिषाणि मुक्त्वा' मांसानि वर्जयित्वा 'तृणैर्जीवन्तम्' प्राणान् धारयन्तं 'मुग्धं' सरलं 'हरिणं हन्तुं' नाशयितुं' 'व्याधानां' नृशंसानां लुब्धकानां 'को' नाम 'कुत्सितो' निर्बन्धः आग्रहातिशयः नृशंसस्य पापापापविवेके नृशंसा व्याधाः प्रमाणं' यतस्ते, पापान् सिंहव्याघ्रान् अपापान् हरिणांश्च अभेदेनैव मारयन्ति।

6. मरणभयेन—Through fear of killing. मरण is the death of the animal that is made into meat. मारणभयेन would have been better.

7. को नाम—This implies कुत्सा। "नाम प्राकाश्यसम्भाव्यक्रोधोपगमकुत्सने" इत्यमरः।

8. भोः प्रिय &c.—This call is unanswered. Hence he is touched, and exclaims कथं प्रतिवचनमपि &c.

9. अथवा दुर्लभाः &c.—Cf. "राजद्वारे श्मशाने च यस्तिष्ठति स बान्धवः"। दृष्टिपथेऽपि किं पुनः श्रुतिपथे। Vishnudasa is not within hearing distance ; no blame, people would be outside even the range of vision ! !

10. सबाष्पम्—He now notices Vishnudasa at a distance coming his way ; and this brings tears into his eyes. Vishnudasa has come back on hearing of Minister Rakshasa's attempt to save Chandanadasa. See Act VI, Para 27.

11. एते &c.—The plural implies गौरव। The reference is to Vishnudasa. The epithet प्रियवयस्याः cannot apply to a crowd specially after the remark "दुर्लभास्ते खलु मनुष्याः"।

12. अश्रुपात &c.—'कृतम्' अनुष्ठितं 'निवापसलिलं' प्रेतदेयजलगण्डूषदानकर्म यैः तथाविधाः सन्तः 'कथमपि प्रतिनिवर्तमाना इव'—He looks like one who had gone to offer libations to the head that was dear, and was thereafter returning. Such a person becomes extremely dejected and looks like one more dead than alive. Similar was the look that Vishnudasa wore ; he had offered libations of tears (अश्रुपातमात्रेण) to Chandanadasa.

3. चण्डालौ—अज्ज चन्दनदास, आअदोसि वज्झट्ठाणं ता विसज्जेहि परिअणं [आर्य चन्दनदास, आगतोऽसि वधास्थानं तत् विसर्जय परिजनम्]।

Chandalas—Noble Chandanadasa, you have reached the place of execution, so dismiss your family.

चन्दनदासः—कुटुम्बिणि, णिवत्तेहि सम्पदं सपुत्ता। ण जुत्तं क्खु अदो वरं अनुगच्छिदुम् [कुटुम्बिनि, निवर्तस्व साम्प्रतं सपुत्रा। न युक्तं खलु अतः परमनुगन्तुम्]।

Chandana.—Wife, return now with children; it is not proper to follow me beyond this.

कुटुम्बिनी—(सबाष्पम्) परलोअं पत्थिदो अज्जो ण देसन्तरं [परलोकं प्रस्थितः आर्य्यः न देशान्तरम्]।

Wife—(*With tears*) Noble Sir is going to another world not to another country.

चन्दनदासः—अज्जे, अअं मित्तकज्जेण मे विणासो ण उण पुरिसदोसेण। ता अलं विसादेण [आर्य्ये, अयं मित्र-कार्य्येण मे विनाशो न पुनः पुरुषदोषेण। तदलं विषादेन]।

Chandana.—Noble wife, this death of mine is in my friend's cause, not through human failings, so away with grief.

कुटुम्बिनी—अज्ज जइ एव्वं ता दाणिं अकालो कुलजणस्स णिवट्टिदुम् [आर्य्य, यदि एवं तादिदानीमकाल कुलजनस्य निवर्त्तितुम्]।

Wife—Noble Sir! if so then this is no time now for the wife (lit. the mistress of the house) to turn back.

चन्दनदासः—अह किं ववसिदं कुडुम्बिणीए [अथ किं व्यवसितं कुटुम्बिन्या]।

Chandana—Well, what is intended by my wife?

कुटुम्बिनी—भत्तुणो चलणे अनुगच्छन्तीए अप्पाणुग्गहो होदुत्ति [भर्त्तुश्चरणौ अनुगच्छन्त्या आत्मानुग्रहो भवतु इति]।

Wife—Let good come to the soul of myself from following the feet of my husband.

चन्दनदासः—अज्जे, दुव्ववसिदं एदं तुए। अअं पुत्तओ असुणिदलोअसंववहारो बालो अनुगेण्हिदव्वो [आर्य्ये, दुर्व्य व-

सितमिदं त्वया। अयं पुत्रकः अश्रुतलोकसंव्यवहारो बालः अनुगृहीतव्यः]।

Chandana—Noble wife, yours in an unwise resolve ; this poor boy, young and inexperienced in the ways of the world, has to be helped.

कुटुम्बिनी—अणुगिह्णन्दु णं पसण्णाओ देवदाओ। जाद पुत्तअ पत पच्छिमेसु पिदुणो पादेसु [अनुगृह्णन्तु एनं प्रसन्नाः देवताः। जात पुत्रक, पत पश्चिमयोः पितुः पादयोः]।

Wife—Let the gods be pleased to help him. Child, my son, fall at the feet of thy father for the last time.

पुत्रः—(पादयोर्निपत्य) ताद किं दाणिं मए ताद-विरहिदेण अणुचिट्ठिदव्वं [तात, किमिदानीं मया तातविर-हितेन अनुष्ठातव्यम्]।

Son—(*Falling at the feet*)—Father, what is to be done by me forsaken by father ?

चन्दनदासः—पुत्र, चाणक्कविरहिदे देसे वसिदव्वम् [पुत्र, चाणक्यविरहिते देशे वस्तव्यम्]।

Chand.—Son, you have to live in a land unfrequented by Chanakya.

CHARCHA

1. अतः परम्—Telang renders अदो वरं by अतः अपरम्। But अतः परम् is the usual phrase in the sense 'more than this', 'beyond this', &c. अतः अपरम् generally means other than this'. एतेन आ श्मशानादनुव्रजनमिति शास्त्रमस्तीति भाति परन्तु नोपलभ्यते।

2. परस्थाकम्—प्र + स्था is सकर्मक। Cf.—' ततः प्रतस्थे कौबेरीं भास्वानिव रघुर्दिशम्"। कर्मणि रथा।

3. मित्रकार्येण &c.—This has already occurred in Act I (which see). Para 48. करणे तृया।

4. यदि एवम्—If you are going to die (*i. e*, यदि तव विनाश एव इत्यर्थः) than I cannot return—it is no time for a devoted wife to return. कुल is गृह। कुलस्य जनः। Same as गृहजन in the sense of wife *ante*.

5 आत्मानुग्रहः &c.—आत्मनः अनुग्रहः &c. Following the husband in death is good for the soul of the wife. Hence I will not go back.

6. पुत्रकः—अनुकम्पितः पुत्रः इति पुत्र + कन्।

7. अस्तुन &c.—See 'अदृष्टलोकव्यवहारमूढधीः" Act IV, Sl. 14.

8. पश्चिमेषु—पश्चिम last ; hence now available to you for the last time. "अन्त्यपाश्चात्यपश्चिमम्" इत्यमरः। Cf.—"पश्चिमात यामिनीयामात् प्रसादमिव चेतना"।

4. चण्डालः—अज्ज चन्दणदास, णिखादे सूले, ता सज्जो होहि [आर्य चन्दनदास, निखातं शूलं तत् सज्जो भव]।

Chand.—Noble Chandanadasa, the stake is driven, so get ready.

कुटुम्बिनी – अज्जा परित्ताअध परित्ताअध [आर्याः परित्रायध्वं परित्रायध्वम्]।

Wife—Help! Noble sirs, Help!

चन्दनदासः—अज्जे अह किं एत्थ आक्कन्दसि। सग्गं गदाणं दाव देवा दुखिअं परिअणं अणुकम्पन्दि। अस्सं अ मित्त-कज्जेण मे विणासो ण अजुत्तकज्जेण। ता किं हरिसट्ठाणे वि रोदीअदि [आर्ये, अथ किमत्र आक्रन्दसि? स्वर्गं गतानां तावद्देवाः दुःखितं परिजनमनुकम्पन्ते। अन्यच्च मित्रकार्येण मे विनाशो नायुक्तकार्येण। तत् किं हर्षस्थानेऽपि रुद्यते]।

Chandana—Well, Noble wife, why do you mourn in this matter ? Gods do indeed pity the grieved famaily of those that go to heaven. Besides my death is in friend's cause, not in an unworthy cause. Why then lamentations are made even in a matter for joy.

प्रथमश्चण्डालः—अले विल्लवत्त, गुह्ण चन्दनदासं। सअं एव्व परिअणो गमिस्सदि [अरे विल्वपत्र, गृहाण चन्दनदासं। स्वयमेव परिजनो गमिष्यति]।

First Chand.—Sirrah Vilvapatra, seize Chandanadasa; the family will then retire spontaneously.

द्वितीयश्चण्डालः—अले वज्जलोमा, एसे गुह्णामि [अरे वज्रलोमन्, एष गृह्णामि]।

Second Chand.—Sirrah ! Vajraloman, here I seize him.

चन्दन—भद्द, मुहुत्तं चिट्ठ जाव पुत्तअं सन्तआमि [भद्र, मुहूर्त्तं तिष्ठ। यावत् पुत्रकं सान्त्वयामि]। (पुत्रं मूर्ध्नि आघ्राय) जाद, अवस्सं भविदव्वे विणासे मित्तकज्जं समुव्वहमाणो विणासमणुभवेमि [जात, अवश्यं भवितव्ये विनाशे मित्रकार्य्यं समुद्वहमानो विनाशमनुभवामि]।

Chandana.—Good man. wait a moment till I console my boy. (*Smelling the boy at his head*) Child, death being inevitable, I suffer death upholding the friend's cause.

पुत्रः—ताद, किं एदं वि भणिदव्वं। कुलधम्मो खु एसो अह्माणं [तात, किमिदमपि भणितव्यम्। कुलधर्मः खल्वेषः अस्माकम्]। (इति पादयोः पतति)।

Son—Father has this too to be told ? This is indeed our family vow. (*Falls at his feet*).

प्रथमचण्डाल:— अल गेह्ल एणं [अरे गृहाणैनम्] ।

First Chand.—Sirrah ! Seize him.

कुटुम्बिनी—(सोरस्ताडम्) अज्जा, परित्ताअध परित्ताअध [आर्याः परित्रायध्वं परित्रायध्वम्] ।

Wife—(*Beating the breast*) Help ! Noble Sirs help !

CHARCHA

1. परित्रायध्वम्—This is an appeal to the crowd to save Chandanadasa.

2. किमत्र &c.—हर्षस्य स्थानम् an occasion for joy. Who will save me here ? Your appeal is useless, so stop ; there is nothing to be done *for me.* As *for you*, the gods do look after the family of those who like myself are carried to heaven by their deeds. Such a death as mine is rare ; thousands of ways of ignoble deaths threaten one born in this wicked world ; luckly do I avoid them. I die in friend's cause so rejoice now do not weep.

3. अवश्यं भवितव्ये &c.—Death is inevitable—(मरणं प्रकृतिः) । Every one has to die ; but how many are fortunate like me to die in the service of a friend ? So do not mourn me.

4. किमिदमपि भणितव्यम् &c.—I need not be reminded of it. I bear it well in my mind, for this is our family vow. Cf.—"सतामेतद्धि गोत्रव्रतम्", Act II, Sl. 18.

5. गृहाणैनम्—एनम् refers to चन्दनदास (See *ante*—गृहाण चन्दनदासम्) ।

6. सोरस्ताडम्—ताडनमिति ताडि + घञ् or अच भावे ताड: beating, उरस: ताड: beating of the breast. तेन सह । तत् यथा तथा ।

5. (प्रविश्य पटाक्षेपेण) राक्षस:—भवति, न भेतव्यम् । भो: भो: शूलायतना:, न खलु व्यापादयितव्यश्चन्दनदास: ।

येन स्वामिकुलं रिपोरिव कुलं दृष्टं विनश्यत् पुरा
मित्राणां व्यसने महोत्सव इव स्वास्थ्येन येन स्थितम् ।
आत्मा यस्य वधाय वः परिभवक्षेत्रीकृतोऽपि प्रिय-
स्तस्येयं मम मृत्युलोकपदवी वध्यस्रगाबध्यताम् ॥ ४ ॥

Rak.—(*Entering with a toss of the curtain*)—Fear not, good lady, Ho ! Ho ! Ye in charge of the stake, Chandanadasa must not be killed.—Let this wreath of the doomed, the road to the realms of Death, be fastened on him, this self of mine, by whom his master's race was formerly seen perishing as if it were his enemy's race ; who stood unmoved at the death of his friends as if at high festivities ; whose person, though made into a butt of indignities is dear to him for your destruction.

CHARCHA

1. पटाक्षेपेण—आ सम्यक् क्षेपः अपसारणम् आक्षेपः। पटस्य आक्षेपः removal of the screen. तेन। The entry is unannounced. He removes the screen himself and enters ; this implies hurry (सम्भ्रम्)। "असूचितस्य सहसा सम्भ्रमेण प्रवेशः पटाक्षेपः"—*Dhundi.*

2. भवति—Vocative singular of भवती। Addressed to Chandanadasa's wife.

3. शूलायतनाः—आयत्यते अत्र इति आ+यत+ल्युट् अधिकरणे आयतनम् place of work. शूलम् आयतनमेषाम्। बहु।

4. अन्वयः—येन पुरा रिपोः कुलमिव स्वामिकुलं विनश्यत् दृष्टम् ; येन मित्राणां व्यसने महोत्सवे इव स्वास्थ्येन स्थितम् ; यस्य परिभवक्षेत्रीकृतोऽपि आत्मा वः वधाय प्रियः ; तस्य मम इयं मृत्युलोकपदवी वध्यस्रक् आबध्यताम्। व्याख्या—'येन' मया 'पुरा' इतः पूर्वं 'रिपोः कुलमिव' शत्रोः कस्यचिद्वंश इव 'स्वामिकुलं' भर्तृवंशः नन्दवंश इत्यर्थः 'विनश्यत्' विध्वंसमानं 'दृष्टं' न च तेनैव सह स्वयमपि ध्वस्तम्, 'येन' मया 'मित्राणां' कौलूतादीनां 'व्यसने' वधे 'महोत्सवे इव' प्रमोदवासरे इव 'स्वास्थ्येन' निर्विकारेण सता 'स्थितं' न तु प्रतिकृतम्, 'यस्य' जनस्य स्वामिमित्रनाशादिना यः

'परिभवः' अवमानना तस्य 'क्षेत्र' भाजनं सम्पद्यमानः अपि 'आत्मा' स्वदेहः 'वः वधाय' 'युष्माकं चन्द्रगुप्तवर्गीयाणां हननाय रक्षितव्य इति 'प्रियः' प्रार्थनीयः 'तस्य मम' राक्षसस्य 'इदं मृत्युलोकस्य' यमभवनस्य 'पदवी' पद्धतिः मार्गरेखा इत्यर्थः 'वध्यस्रक्' वध्यमाला 'आवध्यतां' गले समालम्ब्यताम्। मित्रस्नेहात मौर्यवंशसमुच्छेदप्रयासे जलाञ्जलिं दत्त्वा स्वदेहो मया चन्दनदासस्य निष्क्रयत्वेन उपस्थापितः तन्मुञ्चेनम इत्यर्थः।

5. परिभव &c.—स्वामिनाश and मित्रनाश are affronts to Rakshasa. Life with affornts is unbearable yet I wish to live. because living, I can retaliate. Comp. "न तावन्नीर्यैः परपरिभवाक्रान्तिकृपणैः" &c. Act II, Sl. When that was said the friends were alive and the loss of the master's family alone was rankling in his mind.

6. मृत्युलोकपदवी—पदवी road. foot-path. The wreath is an emblem of death. One with this on, is on the track to the regions of death. Qual. वध्यस्रक्। It is usually of करवीरपुष्प cp "दत्तकरवीर दाम" in Mrichha.

7. *Remark.*—Life is dear to me (आत्मा प्रियः) not for the sake of living, but as a means to a noble end, viz., the chastisement of people of your stamp who have espoused the cause of Chandragupta neglecting that of Nanda. Yet I shall sacrifice life to save my friend.

6. चन्दन—(सबाष्पं विलोक्य) अमच्च किं एदं [अमात्य, किमिदम्] ?

Chandana.—(Observing—With tears) Minister, what is this ?

राक्षसः— त्वदीयसुचरितैकदेशस्य अनुकरणं किलैतत्।

Rak.—This is a poor imitation of a part of your noble career.

चन्दन—अमच्च, सव्वं वि इमं पआसं णिप्फलं करन्तेण तुए किं अणुचिट्ठिदं [अमात्य, सर्वमपि इमं प्रयासं निष्फलं कुर्वता त्वया किमनुष्ठितम्] ?

Chandana—What is done by you, Minister rendering all this attempt fruitless ?

राक्षसः—सखे स्वार्थ एवानुष्ठितः. कृतमुपालम्भेन। भद्र-मुख, निवेद्यतां दुरात्मने चाणक्याय—

Rak.—Friend, our own interest indeed is served, away with remonstration. Good man, go report to the vile-hearted Chanakya—

वज्रलोमा—किं त्ति [किमिति] ?

Vajra—What (shall I report) ?

राक्षसः

दुष्कालेऽपि कलावसज्जनरुचौ प्राणैः परं रक्षता
नीतं येन यशस्विनातिलघुतामौशीनरीयं यशः ।
बुद्धानामपि चेष्टितं सुचरितैः क्लिष्टं विशुद्धात्मना
पूजार्होऽपि स यत्कृते तव गतः शत्रुत्वमेषोऽस्मि सः ॥ ५ ॥

Rak.—Here I am he for whose sake even that adorable one incurred your enmity—the one by whose famous self the fame of Ausinara is reduced to insignificace by saving another with life even in the wicked *Kali* age when people's tastes have become perverse ; by whom, the pure-hearted, even the deeds of the Buddhas are shaded with his noble deeds.

CHARCHA

1. सुचरित &c.—साधु (सुष्ठु) चरितं सुचरितम् । एको देशः एकदेशः । सुचरितस्य एकदेशः । किल expresses अरुचि । I am but an imitator, not of your noble deeds in their entirety, but of a part only ; and the imitation is a clumsy one (अरुचि) । The reason is, mine is forced while yours is a spontaneous sacrifice.

2. स्वार्थ एव &c—I have served my own interest. My स्वार्थ is the saving of your life, and this will achieve it. कृतम्—अलमर्थक अव्यय as in "कृतम् सन्देहेन" Sak.

3. अन्वयः—असज्जनरुचौ दुष्काले कलौ अपि प्राणैः परं रक्षता यशस्विना येन

औशीनरीयं यशः अतिलघुतां नीतम् ; विशुद्धात्मना (येन) सुचरितैः बुद्धानां चेष्टितमपि क्लिष्टम् ; पूजार्होऽपि यत्कृते तव शत्रुत्वं गतः स एषः अस्मि। व्याख्या—'असती' असाध्वी 'जनरुचिः' लोकप्रवृत्तिः यस्मिन् तस्मिन् अतएव 'दुष्काले' युगाधमे 'कलौ अपि प्राणैः' आत्मजीवनेन 'परं रचता' आत्मेतरं त्रायमाणेन अतएव 'यशस्विना' विपुलयशसा 'येन' जनेन 'औशीनरीयम्' औशीनरस्य शिवेः 'यशः' कपोतपरित्राणजा कीर्त्तिः 'अतिलघुतां नीतं' तुच्छत्वमापादितम् ; अपि च विशुद्धः' अनाविलः 'आत्मा' स्वरूपं यस्य तथाविधेन पूतचरित्रेन येन जनेन 'सुचरितैः' सत्कर्मभिः 'बुद्धानां चेष्टितमपि' आर्हतानां चरितञ्च 'क्लिष्टं' तिरस्कृतम्, 'पूजार्होऽपि' सत्कारपात्रमपि पूजार्होऽपि 'सः' चन्दनदासः 'यत्कृते' यस्य हेतोः 'तव शत्रुत्वं गतः' रिपुरिव जातः 'सः' राक्षसः 'एषः अस्मि' अयमहं ते वशो जातः तन्मुच्यतां चन्दनदासः इति निवेद्यताम्।

4. दुष्काले &c.—दुःस्थितः कालः दुष्कालः evil times. "शिवना पुण्ये कृतयुगे तत् कृतमिति नाव चित्रम्। पापे कलियुगे ईदृशं कर्म कुर्वाणस्ततोऽप्यतिशयितः"—*Dhundhi*.

5. असत् &c.—See व्याख्या। Telang renders—"Which does not satisfy good persons." This amounts to अविद्यमाना सज्जनानां रुचिः यस्मिन्।

6 औशीनरीयम्—उशीनर was a prince of the race of पुरु। उशीनरस्य अपत्यं पुमान् इति उशीनर+अञ् औशीनर (उत्सादि)। This is शिवि who was the son of उशीनर by one of his wives दृषद्वती। "दृषद्वत्यास्तु संजज्ञे शिविरौशीनरो नृपः"। तस्येदम् इति औशीनर+छ औशीनरीयम् that which belonges to औशीनर। Again, उशीनर founded a kingdom in वाह्लीक or North Punjab. His followers being called उशीनर by लक्षणा, we get उशीनराणां निवासो जनपदः उशीनराः (the province in) North Punjab. तेषां राजा इति उशीनर+अञ् (तद्राज) औशीनर which means king उशीनर himself. Hence another derivation of औशीनरीय is—औशीनरस्य अपत्यं पुमान् औशीनरिः by "अत इञ्"। शिवि goes by this name also. औशीनरेः इदम् औशीनरीयम् by छ as before.

7. बुद्धानाम्—the followers of बुद्ध are here called बुद्ध by transference of epithets. From this Telang argues that the poet flourished at a time when Buddhism was still in possession of its old purity. This must be much earlier than the

11th century A. D., which is Prof. Wilson's estimate of the age of the poet. See also Intro.

8. एषोऽस्मि सः—अस्मि is an अव्यय meaning अहम्। This is complete surrender of self.

7. प्रथमः—अले विल्लपत्तअ, तुमं दाव चन्दनदासं गेह्णिअ इह एदस्स मसानपादवस्स छाआए मुहुत्तं चिट्ठजाव अहं अज्ज चाणक्कस्स निवेदेमि गिह्णीदो अमच्चरक्खसो त्ति [अरे बिल्वपत्रक, त्वं तावच्चन्दनदासं गृहीत्वा इह एतस्य श्मशानपादपस्य छायायां मुहूर्तं तिष्ठ—यावदहमार्यचाणक्यस्य निवेदयामि गृहीतः अमात्यराक्षस इति]।

First—Sirrah! Vilvapatraka, do you wait here for a moment taking Chandanadasa with you under the shade of this tree of the burning ground, while I report to Noble Chanakya that Minister Rakshasa is taken.

द्वितीयः—अले वज्जलोमा गच्छ [अये वज्रलोमन्, गच्छ]। (इति सपुत्रदारेण चन्दनदासेन सह निष्क्रान्तः)।

Second—Sirrah! Vijraloman, go. (*Exit with Chandanadasa and his wife and son.*)

प्रथमः—एदु अमच्चो [एतु अमात्यः]। (राक्षसेन सह परिक्रम्य] अत्थि एत्थ को वि? णिवेदेह दाव णन्दकुलणग कुलिससस्स मोलिअकुलपडिट्ठावकस्स अज्जचाणक्कस्स—[अस्त्यत्र कोऽपि? निवेदय तावत् नन्दकुलनगकुलिशस्य मौर्यकुलप्रतिष्ठापकस्य आर्यचाणक्यस्य—]।

First—Let Minister come. (*Going round with Rakshasa*). Is there any one here? Do report to Noble Chanakya the

thunderbolt to the hill of the house of Nanda, the founder of the house of Maurya –

राक्षसः—(स्वगतम्) एतदपि नाम श्रोतव्यम् ।

Rak. – (*To himself*) Even this has to be listened to !

प्रथमः—एसो अज्जणीदिसंजमितबुद्धिपलिसले गिह्नीदे अमच्चरक्खसे त्ति [एषः आर्यनीतिसंयमितबुद्धिपरिसरः गृहीतः अमात्यराक्षस इति] ।

Forst – That Minister Rakshasa, the flight of whose wit has been checked by the state-craft of Noble Sir, is taken.

CHARCHA

1. चाणक्यस्य—षष्ठी । Or say चाणक्यस्य = चाणक्याय with चतुर्थी by "कर्मणा यमभिप्रैति—", the कर्म being इति ।

2. एतु अमात्यः—They proceed towards the audience room whither Chanakya must have gone and was waiting with Chandragupta in expecation of the news.

3. नन्दकुल &c.—नन्दकुलमेव नगः पर्वतः । तस्य सम्बन्धि कुलिशं वज्रम् । The thunder-bolt had lopped aff the wings of mountains, and Chanakya did more than that with respect to the family of Nanda. The former merely crippled while the latter smashed his enemies.

4. मौर्यकुल &c.—प्रति + स्था + णिच् + ण्वुल् कर्त्तरि प्रतिष्ठापक founder. मौर्यकुलस्य प्रतिष्ठापकः, शेषषष्ठ्या समासः । Now that Rakshasa is taken, the permanency of the मौर्यकुल is assured and the epithet is appropriate.

5. आर्यचाणक्य—See above.—Under चाणक्यस्य ।

6. एतदपि &c.—I have to bear this, though the words burn my ear-holes.

7. आर्यनीति &c.—परि + सृ गतौ + घ भावे परिसरः flight. बुद्धेः परिसरः the flight of wit. आर्यस्य चाणक्यस्य नीतिः । तया संयमितः । आर्यनीतिसंयमितः बुद्धिपरिसरः यस्य ।

8. (ततः प्रविशति जवनिकावृतशरीरो मुखमात्रदृश्य-श्चाणक्यः)।

चाणक्यः—भद्र कथय कथय —

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्ते शिखी
पाशैः केन सदागतेरगतिता सद्यः समापादिता ।
केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्जरे
भीमः केन च नैकनक्रमकरो दोर्भ्यां प्रतीर्णोऽर्णवः ॥ ६ ॥

(*Now enter Chanakya with his person covered by a veil and face alone visible*). *Chanakya*—Tell me good man tell me—By whom is tied in the skirt of his garment the fire red with the mass of its high-soaring flames ? By whom is forthwith brought about with chains the motionlessness of the evermoving air ? By whom is put into a cage the lion with his manes scented by the ichor of (अनेकप *i. e.*,) elephants ? And by whom is crossed with arms the grim sea with numerous murderous sharks and alligators ?

CHARCHA

1. जवनिका &c.—जु is a सौत्र root meaning 'to move'. जु + ल्युट् करणे + कन् स्वार्थे स्त्रियाम् जवनिका a screen. "प्रतिसीरा जवनिका स्यात्तिरस्करणी च सा" इत्यमरः। The derivation is Bhanuji's who also notices the variant यमनिका। It is not clear why Chanakya comes thus attired. No foul play was suspected, for on coming up to Rakshasa, he removes the screen. Comp. जवनिकामपनीय &c. *Supra.* Perhaps all this was for gradual appearance and to well enjoy राक्षसग्रहणप्रसाद।

2. मुखमात्र &c.—मुखं मात्रा अस्य मुखमात्र.। तादृशश्चासौ दृश्यश्च। *Or* मुखं मात्रा अस्मिन् मुखमात्रम्। तत् यथा तथा दृश्यः। मुखमेव मुखमात्रम् involves a difficulty, because by the rule "मयूरव्यंसकादयश्च" further compounding is generally barred and we get मुखमात्रेण दृश्यः uncompounded. Acc. to Bhoja however मयूरव्यंसकादि compounds lead in a compound, so in मुखमात्रेण दृश्यः, समास is allowed. Cp. "देशान्तरस्थिते गुरौ" &c.

3. अन्वयः ॥ उत्तुङ्गशिखाकलापकपिलः शिखी केन पटान्ते बद्धः ? केन पाशैः सदागतेरगतिता सद्यः समापादिता ? अनेकप-दानवासितसटः सिंहः केन पञ्जरे अर्पितः ? नैकनक्रमकरः भीमः अर्णवश्च केन दोर्भ्यां प्रतीर्णः ? व्याख्या—'उत्तुङ्गैः' महोच्छ्रायैः 'शिखाकलापैः' ज्वालामालाभिः 'कपिलः' पिङ्गः यः 'शिखी' अग्निः स 'केन' विपुलबुद्धिना जनेन 'पटान्ते' वस्त्रान्ते 'बद्धः' धृतः ? 'केन' महामतिना 'पाशैः' रज्जुभिः 'सदागतेः' चिरचारिणो वायोः 'अगतिता' अचलता 'सद्यः' तत्क्षणं 'समापादिता' प्रापिता ? 'अनेकपानां' द्विपानां गजानामित्यर्थः 'दानैः' मदजलैः 'वासिताः' कृताधिवासाः 'सटाः' केसराः यस्य तादृशः 'सिंहः केन' महाशूरेण 'पञ्जरे अर्पितः' नियन्त्रितः ? 'नैके' असंख्याः 'नक्राः' कुम्भीराः 'मकराः' ग्राहाश्च यस्मिन् तादृशः अतएव दुरवगाहः आत्मना च 'भीमः' भीषणः 'अर्णवश्च' सागरोऽपि 'केन' साहसिकेन बलिना च जनेन 'दोर्भ्यां' बाहुभ्यां केन 'प्रतीर्णः' उत्तीर्णः ? बली साहसिकः महाशूरो विपुलबुद्धिश्च राक्षसोऽपि गृहीतः अहो आश्चर्यम् । ब्रूहि कथमेव कृतिलम् इति भावः ।

4. उत्तुङ्ग &c.—See व्याख्या । To tie up such fire in the skirts seems impossible. It requires almost superhuman ingenuity to do it. The implication is that the depth of Rakshasa's inteligence is profound. Still he is captured.

5. पाशैः &c.—This again demands incredible intelligence. This is another eulogy on Rakshasa's intelligence. Dhundhi reads समासादिता for समापादिता । This is absurd. कः सदागतेः अगतितां समासादितवान् = केन सदागतेः अगतिता समासादिता । The meaning then becomes "who has acquired the stillness of the wind". With समापादिता analyse thus—अगतिता समापन्ना = कः अगतितां समापादितवान् = केन अगतिता समापादिता who has brought about this stillness which is perfectly intelligible.

6. अनेकपदान &c.—न एकः not one. अनेकश्च अनेकश्च अनेकौ अनेकाभ्यां पिबति इति अनेक+पा+क कर्त्तरि अनेकपः an elephant. Elephants drink through the nose (trunk) and mouth as well. See व्याख्या । Elephant's brain is a delicacy to the lion. This line eulogises the valour of Rakshasa. Even such a valorous one is taken.

7. भीमः &c.—न एकः नैकः not one. सुपसुपा। नैकश्च नैकश्च नैकश्च नैके many. The न here is not नञ्, but is an अव्यय having the the same sense as नञ्। Now see व्याख्या। This extols the courage, stamina &c. of Rakshasa.

8. *Remark*—One must be supremely endowed with courage stamina valour and intelligence to be able to trap Rakshasa, and it is myself that successfully did the feat! Oh joy !! Here Chanakya is so delighted at the magnitude of the feat that he is unable to contain himself.

9. चण्डालः—णीदिणिउणबुद्धिणा अज्जेण [नीतिनिपुणबुद्धिना आर्येण]।

Chand—By Noble sir with wit skilled in state-craft.

चाणक्यः—मा मैवम्। नन्दकुलविद्वेषिणा दैवेन इति ब्रूहि।

Chan.—No not so. Say by Fate, the hater of the house of Nanda.

राक्षसः—(स्वगतम्) अयं दुरात्मा अथवा महात्मा कौटिल्यः।

आकरः सर्वशास्त्राणां रत्नानामिव सागरः
गुणैर्न परितुष्यामो यस्य मत्सरिणो वयम् ॥ ७ ॥

Rak.—(*To himself*) This is the vile-hearted or noble-hearted Kautilya, the repository of all knowledge as the sea is of gems, with whose virtues we, with malice aroused, are not pleased.

चाणक्यः—(विलोक्य सहर्षं स्वगतम्) अये अयमसावमात्यराक्षसः। येन महात्मना—

गुरुभिः कल्पनाक्लेशैर्दीर्घजागरहेतुभिः।
चिरमायासिता सेना वृषलस्य मतिश्च मे ॥ ८ ॥

(जवनिकामपनीय उपसृत्य च) भो अमात्यराक्षस, विष्णुगुप्तोऽहमभिवादये।

Chan.—(*Seeing—To himself with joy*) Ha! Here is that Minister Rakshasa by whose illustrious self my wit, as well as the army of Vrishala, has long been troubled with the heavy task of devising moves—the source of long vigils. (*Removing the veil and advancing*) Ho! Minister Rakshasa I Vishnugupta do salute you.

CHARCHA

1. नीति—&c.—नीतौ निपुणा। तादृशी बुद्धिरस्य &c.

2. नन्दकुल &c.—नन्दानां कुलम्। तत् विद्वेष्टि इति नन्दकुल + वि + द्विष + णिनि कर्त्तरि ताच्छील्ये &c. The drift is that the Nandas being gone, extirpated by Fate, Rakshasa has no heart in his work, hence he has been outwitted. It is really Fate that has conquered him, not I. Cf. —"दैवेन मम चित्रकर्मरचना भित्तिं विनावर्त्तते" Act III, Sl. 4.

3. आकर इति—अन्वयः॥ रत्नानां सागर इव सर्वशास्त्राणाम् आकरः अयं दुरात्मा अथवा महात्मा कौटिल्यः यस्य गुणैः मत्सरिणो वयं न परितुष्यामः। व्याख्या—'रत्नानां सागर इव' यथा सागरो रत्नानामाकरः तथा 'सर्वशास्त्राणाम् आकरः' सर्वशास्त्रवित इत्यर्थः 'अयम्' एष दृश्यमानो जनः 'दुरात्मा कौटिल्यः'। 'अथवा' इदमयुक्तं मे एष 'महात्मा कौटिल्यः'। 'यस्य' कौटिल्यस्य 'गुणैः मत्सरिणः' मत्सरवन्तः गुणेषु विद्वेषवन्तः 'वयं न परितुष्यामः' न परितुष्टा भवामः प्रत्युत खेदमनुभवामः। अतएव दुरात्मा इव प्रतिभाति नः वस्तुतस्तु महात्मा एषः।

4. *Remark*—Here Rakshasa appreciates the merits of Chanakya; hence union is easy.

5. गुरुभिरिति—अन्वयः॥ येन महात्मना दीर्घजागरहेतुभिः गुरुभिः कल्पनाक्लेशैः मे मतिः वृषलस्य सेना च चिरम् आयासिता। व्याख्या—'येन महात्मना दीर्घस्य' सन्ततस्य 'जागरस्य' अनिद्रायाः ये 'हेतवः' निमित्तानि अतएव 'गुरवः' दुःसहा ये 'कल्पनाक्लेशाः' उपायोद्भावनाक्लेशाः सज्जानियन्त्रणानि च तैः 'मे मतिः' बुद्धिः 'वृषलस्य सेना च चिरं' दीर्घमेतावन्तं कालम् 'आयासिता' आयासमनुभाविता।

6. कल्पनाक्लेशैः—क्लृप + णिच् + युच् कर्मणि कल्पना device (for मति), also trappings of elephants etc., (for सेना), "कल्पना सज्जनासमे"

इत्यमर: । In the latter sense, cf.—"परिकल्पनाव्यतिकरप्रच्छन्नवंशान् गजान्," Sl. 15, below. Here it is used for trapping in general, कल्पनाया: क्लेशा: etc. The main source of trouble is loss of sleep. I keep awake thinking out counter-moves to Rakshasa's moves, and the army keep awake, because it is always accoutred—ever ready for immediate action.

7. आयासिता—आयास is क्लेश fatigue. आयासेन योजिता or आयासं गमिता इति आयास + णिच् (नामधातु) + क्त कर्मणि ।

8. विष्णुगुप्त: etc.—Chanakya's proper name is विष्णुगुप्त । Chanakaya is a patronymic—चणकस्य: अपत्यं पुमान् इति चणक + यञ् गर्गादि चाणक्य: । Rakshasa was a much older man than Chanakya; hence the latter touches the feet of the former in salutation.

10. राक्षस:—(स्वगतम्) अमात्य इति लज्जाकरमिदानीं विशेषणम् । (प्रकाशम्) विष्णुगुप्त, न मां चाण्डालस्पर्शदूषितं स्प्रष्टुमर्हसि ।

Rak.—(*To himself*) The epithet "Minister" now causes shame. (*Aloud*) Vishnugupta, it behoves you not to touch me defiled as I am by the touch of Chandalas.

चाणक्य:—भो अमात्यराक्षस, नेमौ चण्डालौ । अयं खलु दृष्ट एव भवता सिद्धार्थको नाम राजपुरुष: । योऽप्यसौ द्वितीय: सोऽपि समिद्धार्थको नाम राजपुरुष एव । शकटदासोऽपि तपस्वी तं तादृशं लेखमजानन्नेव कपटलेखं मया लेखित इति ।

Chanakya—Ho ! Minister Rakshasa, these two are not Chandalas. This one, an officer of the king, Siddharthaka by name, has been seen by you. The other one yonder, too is a king's officer, Samidharthaka by name. Poor Sakatadasa again was caused by me to write that strategic letter without his knowing the letter as such a character.

राक्षसः—(स्वगतम्) दिष्ट्या शकटदासं प्रति अपनीतो विकल्पः ।

Rak.—(*To himself*) Luckily my suspicions about Sakatadasa are removed.

चाणक्यः—किं बहुना । एष संक्षेपतः कथयामि ।
ये ते भद्रभटादयः स च तथा लेखः स सिद्धार्थक-
स्तच्चालंकरणत्रयं स भवतो मित्रं भदन्तः किल ।
जीर्णोद्यानगतः स चापि पुरुषः क्लेशः स च श्रेष्ठिनः
सर्वं मे—(इत्यर्धोक्ते लज्जां नाटयन्)
वृषलस्य वीर भवता संयोगमिच्छोर्नयः ॥९॥
तदयं वृषलस्त्वांद्रष्टुमिच्छति ।

Chanakya—Away with details ; here I tell you briefly—These people headed by Bhadrabhata ; the letter of that style ; that man Siddharthaka ; those three pieces of jewellery ; the mendicant, that friend, forsooth of thine ; that man too, that entered the garden in ruins ; and the whole trouble to the banker—all is my—(*Acting shame when half-uttered*) —strategy as I desired Vrishala's connection with you, Ho valiant one. So here Vrishala wishes to see you.

CHARCHA

1. लज्जाकरम्—The title causes him to blush, because he comes back humbled. He does not therefore deserve the title.

2. कपटलेखम्—कपट is छल also छलमय with अर्शआद्यच् । The latter is the sense here. कपटो लेखः false letter. शकटदासः अजानन् कपटलेखं लिखितवान् = अहं शकटदासम् अजानन्तं कपटलेखं लेखितवान् = मया शकटदासः अजानन् कपटलेखं लेखितः । This takes लिख as गत्यर्थं ।

3. अन्वयः ॥ हे वीर ते ये भद्रभटादयः, स तथा लेखश्च, स सिद्धार्थकः, तत् अलङ्करणत्रयञ्च, भवतः किल मित्रं भदन्तः स जीर्णोद्यानगतः पुरुषश्च, स श्रेष्ठिनः क्लेशश्च—सर्वं वृषलस्य भवता संयोगमिच्छोर्मे नयः । व्याख्या—हे 'वीर' शूर राक्षस 'ते ये भद्रभटादयः' इतो मिथ्या अपरक्ताः, स तथा' तथाविधः तेन प्रकारेण छलेन

रक्षित इत्यर्थः 'लेखश्च' पत्रमपि 'सः' कपटः शकटदासस्य माता सिद्धार्थको' नाम राजपुरुषः 'तत्' कपटवणिग्भिर्विक्रीतं ते 'अलङ्करणत्रयञ्च' पर्वतराजभूषणान्यपि, 'स भवतः किल' मिथ्या 'मित्रं भदन्तः' क्षपणकः, 'स जीर्णोद्यानगतः' मिथ्या दैवत्यागी व्यवसितः 'पुरुषश्च', 'स श्रेष्ठिनः' चन्दनदासस्य क्लेशश्च' निगडयन्त्रणमपि इत्येतत 'सर्वं' वृषलस्य भवता' सह 'संयोगमिच्छोः' मेलनं कामयमानस्य 'मे नयः मम नीतिप्रयोगः।

4. ये ते भद &c.—Telang reads भृत्या भद्रभटादयः। But लेखः सिद्धार्थकः etc. that follow are all referred to by तच्छब्द (स लेखः, स सिद्धार्थकः etc.), भृत्याः mars the uniformity.

5. मित्रं भदन्तः किल—किल इत्यलीके He was not your मित्र at all.

6. सर्वम्—All those that are enumerated are now thought of as *one* group; hence singular. सामान्ये नपुंसकम्। Dhundhi says—"नपुंसकमनपुंसकेन इत्येकशेषः। जातावेकवचनञ्च"। This seems to be an interpolation. If we have सर्वं च सर्वाश्च सर्वाणि च we could correctly say सर्वम् or सर्वाणि in the neuter sigular or plural, optionally. But that is not what we actually have here. Besides, when the rule "नपुंसकमनपुंसकेन—" applies, appeal to "जातावेकवचनम्" becomes unncessary. Moreover जातावेकवचनम् has no scope here and betrays utter confusion of ideas. This note cannot be Dhundhi's.

7. नाटयन्—Telang reads नाटयति। But as previously explained, लट् marks the conclusion of a speech. Here शतृ is preferable.

11. राक्षसः—(स्वगतम्) का गतिः। (प्रकाशम्) एष पश्यामि।

Rak.—(*To himself*) What help? (*Aloud*) Here, I see him.

(ततः प्रविशति राजा विभवतश्च परिवारः)

राजा—(स्वगतम्) विनैव युद्धादार्येण जितं दुर्जयं परकटमिति लज्जित एवास्मि। मम हि—

फलयोगमवाप्य सायकानां
विधियोगेन विपक्षतां गतानाम् ।
न शुचेव भवत्यधोमुखानां
निजतूणीशयनव्रतं प्रतुष्ट्यै ॥ १० ॥

(*Now enter the king in state Or—surrounded by attendants*). *King*.—(*To himself*) I am really ashamed that the unconquerable army of the enemy is overpowered by Noble Preceptor without a fight indeed. Of the arrows, rendered as if wingless through the operation of (Chankya's) expedients, the vow of lying down in their own quiver after having been endowed with tips, with tops turned down as if in grief, does not indeed tend much towards my satisfaction.

CHARCHA

1. एष पश्यामि—Telang treats this also as स्वगत । But it is courtesy to say something in reply to Chankya, especially with reference to वृषलस्त्वां द्रष्टुमिच्छति ; and Rakshasa has never been guilty of discourtesy. We therefore prefer to read प्रकाशम् before this.

2. विभवत:—This is a difficult word. Telang takes it as meaning 'around'. The idea 'around' however, is already given by परि in परिवार: । Usually it is interpreted as 'according to means', 'as suits one's position' &c., the derivation being विभवेन इति विभव + ठा (इया) + तसि । It seems better to derive it as वि + भू + शतृ विभवत one appearing in one's true capacity ; तस्य । Thus derived, it qualifies राज्ञ: understood. प्रविशति राजा विभवतश्च परिवार: then means 'Enter the king in state (*i.e.*, with his full complement of attendants)'. परीवार also correct.

3. परिवार:—परिवार्यते अनेन इति परि + वृ + घञ् करणे a body of men that surround, *i.e.*, attendants.

4. अन्वयः ॥ विधियोगेन फलयोगमवाप्य विपक्षतां गतानाम् (अतएव) शुचा इव अधोमुखानां सायकानां निजतूणीशयनव्रतं मम प्रतुष्ट्यै न हि। व्याख्या— 'विधेः' आर्य्यचाणक्यस्य नयविधेः यो 'योगः' व्यापारः तेन हेतुना न हि आत्मनो व्यापारेण 'फलेन' रिपुजयरूपेण 'योगं,' समागतम् 'अवाप्य' लब्ध्वा "विपक्षतां गतानाम्" 'विरतौ' उद्यमव्यापारात् निवृत्तौ 'पक्षौ' पुङ्खस्थितौ कङ्कपक्षौ येषां तादृशाः गगनविहारप्रीतिमलभमानाः तेषाम् 'शुचा इव' दुःखेन इव 'अधोमुखानाम्' अवनताननानाम्। अवनताग्रा इव सायका तूणीषु तिष्ठन्ति। 'सायकानां' बाणानां 'निजतूणाम्' आत्मेषुधौ यत् 'शयनं' न च रिपुं प्रति धावनं तद्रूपं यत् 'व्रतं' नियमः तत् 'मम प्रतुष्ट्यै' एकान्तसन्तोषाय 'न हि' नैव भवति ॥ अथसम्यर्थः अत्राभिप्रेतः—'फलेन' निशितेन लोहाग्रेण 'योगमवाप्य' मेलनं लब्ध्वा तीक्ष्णलोहाग्रसम्पन्ना अतएव रिपुमर्मभेदक्षमा भूत्वा इत्यर्थः 'विधेः' आर्य्यचाणक्यस्य नयविधेः 'योगात्' व्यापारात् हेतोः 'विरतौ' इत्यादि प्राग्वत्। शयने नित्यसक्ताः इतःपरं उद्यमे असमर्था भविष्यन्ति इति प्रतुष्टेरभावः।

5. फलयोगम्—फल means the *arrow-head*, also *success*; both are intended (see व्याख्या)।

6. विधियोगेन &c.—This involves an apparent contradiction (विरोधाभास); thus—Arrows are fitted with feathers; they are सपक्ष। But they are styled here as विपक्ष (विपक्षतां गतानाम्) which may mean वियुक्तौ वा पक्षौ एषाम्, *i.e.*, wingless This is a contradiction. This contradiction is removed by explaining विपक्ष as in the व्याख्या। Dhundhi's solution is – वीनां पक्षिणां पक्षौ इव पक्षौ एषां विपक्षाः feathered. With this explanation शुचा cannot be explained. विपक्षता *in this sense* is not a reason for शोक।

7. अधोमुखानाम्—Arrows are stocked in the quiver with tips down (अधोमुख) । This raises the उत्प्रेक्षा that they are down-cast through dejection.

12. अथवा—

विगुणीकृतकार्मुकोऽपि जेतुं
भुवि जेतव्यमसौ समर्थ एव।
स्वपतोऽपि ममेव यस्य तन्त्रे
गुरवो जाग्रति कार्य्यजागरूकाः ॥ ११ ॥

Or,—Though with bow unstrung, he is able to conquer what has to be conquered in this world, in the kingdom of whom, as of mine asleep, preceptors, awake in affairs, keep watch.

अन्वयः ॥ स्वपतोऽपि मम इव यस्य तन्त्रे कार्य्ये जागरूकाः गुरवो जाग्रति असौ विगुणीकृतकार्मुकोऽपि भुवि जेतव्यं जेतुं समर्थ एव। व्याख्या—'स्वपतः अपि' निद्रितस्यापि 'मम इव यस्य' भूपस्य 'तन्त्रे' राज्ये राज्याश्रये कृत्ये इत्यर्थः 'कार्य्येषु कर्मसु 'जागरूकाः' अप्रमत्ताः 'गुरवः' आचार्य्याः चाणक्यः इव मन्त्रिणः इत्यर्थः 'जाग्रति' अनिशं शिवानुध्यानपरा आसते 'असौ' भूपः [स इति तच्छब्देन निर्देशो युक्तः] 'विगुणीकृतं' गुरुभिरेव कृतकृत्यत्वात् अपगुणं 'कार्मुकं' धनुर्यस्य तथाविधः, 'अपि भुवि' जगति 'जेतव्यं' यत यत् अस्ति तत्सर्वं 'जेतुं समर्थः एव' शक्त एव। गुरौ चाणक्ये आहित-कार्यभारः सुखमहं स्वपिमि। तत् आसतां शराः धनुरपि अवरोपितगुणमेवास्तु तथापि शत्रवो विजेष्यन्ते इति भावः।

CHARCHA

1. विगुणी etc.—विगतः गुणः अस्य etc. Now see व्याख्या। This is owing to the vigilance of the गुरु who overcomes enemies and the occasion to string the bow never arises. Comp. 'तव मन्त्रकृतो मन्त्रैर्दूरात्प्रशमितारिभिः। प्रत्यादिश्यन्त इव मे दृष्टलक्ष्यभिदः शराः ॥"

2. स्वपतोऽपि मम—This is contrasted with गुरवो जाग्रति। I enjoy sleep, my preceptor keeps awake looking after my affairs !

13. (चाणक्यमुपसृत्य) आर्य, चन्द्रगुप्तः प्रणमति।

(*Approaching Chanakya*) Noble Preceptor, Chandragupta bows unto you.

चाणक्यः—वृषल, सम्पन्नास्ते सर्वाशिषः। तदभिवादयस्व तत्रभवन्तममात्यमुख्यम्।

Chanakya—Vrishala, all our wishes for you have all matured. So salute this honourable prince of Ministers.

राक्षसः—(स्वगतम्) योजितोऽनेन सम्बन्धः ।

Rak.—(*To himself*) Connection is established by this man.

राजा—(राक्षसमुपसृत्य) आर्य, चन्द्रगुप्तः प्रणमति ।

King—(*Approaching Rakshasa*) Noble Sir, Chandragupta bows unt' oyou.

राक्षसः—(विलोक्य स्वगतम्) अये चन्द्रगुप्तः ! य एषः—

बाल एव हि लोकेऽस्मिन् सम्भावितमहोदयः ।
क्रमेणारूढवान् राज्यं यूथैश्वर्यमिव द्विपः ॥ १२ ॥

(प्रकाशम्) राजन् विजयस्व ।

Rak.—(*Eyeing—To himself*) Ha ! Chandragupta ! He it is who with a mighty advance guessed in the world, has, though but a child, gradually attained sovereignty like a tusker the leadership of herd. (*Aloud*) Be prosperous, O king.

राजा—आर्य—

जगतः किं न विजितं मयेति प्रविचिन्त्यताम् ।
गुरौ षाड्गुण्यचिन्तायामार्ये चार्ये च जाग्रति ॥१३॥

King.—Noble Sir,—(Noble Sir and Noble Sir), my preceptor, watching over the deliberations on the six expedients what of this world is not attained by me ? Let this be considered.

CHARCHA

1. सम्पन्ना etc.—आशास्यते इति आ + शास + क्विप् कर्मणि आशीः wish. हे 'कुशल ते सर्वा आशिषः' तव सम्बन्धे यत् यत् आशास्यमासीत्, यत् यत् आशासितं त्वया वा, तत्सर्वमित्यर्थः 'सम्पन्नाः' सिद्धाः, मनोरथस्ते सफलो जातः, राक्षसं सचिवत्वेन लब्धवानसि इत्यर्थः । 'तत्' तस्मात् यदनुग्रहात् एवमभ्युदयः तं "तत्रभवन्त" मान्यं 'मन्त्रिमुख्यम्' अमात्यप्रवरं राक्षसम् 'अभिवादयस्व' प्रणम ।

2. योजितः—Chanakya's speech implies that this piece of good luck is due to Rakshasa himself, *i.e.*, Rakshasa has already worked on behalf of Chandragupta. Hence the relation of king and minister between Chandragupta and Rakshasa is established by Chanakya. After this Telang reads —चाणक्यः—(राजानमुपसृत्य) अयममात्यराक्षसः प्राप्तः प्रणमैनम्। Here राजानमुपसृत्य is out of place, because the king himself has already approached Chanakya (see चाणक्यमुपसृत्य above). Besides the speech is a blunt repetition of what is already said with better polish and greater grace in सम्पन्नास्ते etc. above.

3. बाल इति। अन्वयः॥ अस्मिन् लोके सम्भावितमहोदयः यः एषः बाल एव, द्विपः यूथैश्वर्यमिव क्रमेण राज्यं हि आरूढवान्। व्याख्या—'अस्मिन् लोके' इह जनसमाजे सम्भावितः' उत्प्रेक्षितः 'महोदयः' समृद्धिः यस्य तादृशः 'य एषः' यस्य अभ्युदयः लोके ऊहित एव आसीत् सः अयं चन्द्रगुप्तः 'बाल एव' अपरिणतवया एव 'द्विपः' करिकलभः 'यूथस्य' गजयूथस्य 'ऐश्वर्यमिव' नेतृत्वमिव 'क्रमेण' शनैः 'राज्यं हि' राजपदमेव 'आरूढवान्' आक्रान्तवान्'। अभ्युदयमात्रमस्य ऊहितम् अयन्तु लोकोत्प्रेक्षामतीत्य बालोऽपि राजा एव जात इत्यर्थः।

4. बालः—Dhundhi construes "बाल एव सम्भावित इत्यर्थः"। For he says "बाल्यमारभ्यैव राजलक्षणलक्षिततया महोन्नतो भविष्यति इति सम्भावित इत्यर्थः"। This supposes that Chandragupta is no longer a बालः। But compare "धुरं तामेवाद्य नववयसि वोढुं व्यवसितः"—Act III, Sl. 3 So Chandragupta was quite young and it is natural that Rakshasa an old man whose feet Chanakya himself touches in reverence, should call him बालः ; it would be strange if he did not.

5. जगत इति। अन्वयः—गुरौ आर्ये च आर्ये च षाड्गुण्यचिन्तायां जाग्रति जगतः किं मया न विजितम् इति प्रविचिन्त्यताम्। व्याख्या—'गुरौ' कार्योपदेष्टरि 'आर्ये च' मान्ये चाणक्ये च 'आर्ये च' मान्ये च राक्षसे (जाग्रति सति) 'षाड्गुण्यस्य' सन्धिविग्रहादीनां षण्णां गुणानां 'चिन्तायाम्' अनुध्याने 'जाग्रति' जागरूके सति 'जगतः' पृथिव्याः 'किं' वस्तु 'मया न विजितम्? सर्वम्' इति प्रविचिन्त्यताम् एवाविभाव्यताम्। सर्वमेव जितम्, अतो विजयस्व इति भविष्यन्निर्देशः असमञ्जसः इत्यर्थः।

6. जगतः—शेषे षष्ठी, related to किम्। It amounts to "जगति किं न विजितम्"—*Dhundhi*.

7. गुरौ—Refers to आर्य। and आर्य। *separately*; hence singular

8. षाड्गुण्य etc.—षडेव गुणाः इति षड्गुण+ष्यञ् स्वार्थे षाड्गुण्यम् (चातुर्वर्ण्यादि) the six expedients. तद्धितार्थे समासः। *Or* suppossing षड्गुण to be a संज्ञा of the well-known six, viz., सन्धि, विग्रह etc. we have षट्गुणाः षड्गुणाः by "दिक्संख्ये संज्ञायाम"। Next ष्यञ् स्वार्थे as before or भावे। See also our Manu VII & Sisu II. Neuter singular though गुण is masc. and in the plural in the वाक्य। This is by the maxim "क्वचित् स्वार्थिकाः प्रकृतितो लिङ्गवचनान्यतिवर्तन्ते"। Now see व्याख्या।

9. आर्य च आर्यश्च—Here there is a gesture Chandragupta first points at Chanakya with his finger and utters आर्य and again at Rakshasa uttering आर्य च। Both of you are looking after my affairs. He already treats Rakshasa as his minister.

14. राक्षसः—(स्वगतम्) स्पृशति मां भृत्यभावेन कौटिल्यशिष्यः। अथवा विनय एवैष चन्द्रगुप्तस्य मत्सरस्तु मे विपरीतं कल्पयति। सर्वथा स्थाने यशस्वी चाणक्यः। कुतः ?

द्रव्यं जिगीषुमधिगम्य जडात्मनोऽपि
नेतुर्यशस्विनि पदे नियता प्रतिष्ठा।
अद्रव्यमेत्य भुवि शुद्धनयोऽपि मन्त्री
शीर्णाश्रयः पतति कूलजवृक्षवृत्त्या ॥ १४ ॥

Rak.—(*To himself*) Kautilya's pupil touches me (*i. e.*, defiles me) with the complexion of a servant. Or this is really Chandragupta's humility, but my spite takes it differently. Chanakya is by all means rightly famous. (Do you ask) How ?—Emplacement in a renowned position is assured even to a block-head that leads on finding a worthy aspirant; but coming by the unworthy, even a minister of unimpeachable polity falls to the ground, after the manner of trees growing on the river-bank, with his resort ruined.

CHARCHA

1. स्पृशति माम् etc.—The ministership is not yet accepted by Rakshasa ; Or, for the matter of that, not even formally offered to him yet. Still Chandragupta speaks of him as his minister (see आर्ये चार्ये च जागर्ति)—attaches भृत्यभाव to him. This offends Rakshasa. Besides Rakshasa says विजयस्व in the future ; Chandragupta retorts with विजितम् in the past adding इति प्रविचिन्त्यताम् which attributes want of thought to Rakshasa. Rakshasa takes it as a rebuke which can be uttered unto a भृत्य only.

2. कौटिल्यशिष्यः—Disciple of Kautilya, *i. e.*, of Chanakya. The insinuation is that he has been taught this conceit and imperiousness by his professor Kautilya.

3. अथवा विनयः etc.—Here Rakshasa corrects himself. I do injustice to Chandragupta. He attributes his success to me also only through courtesy and humility. His words carry no covert allusion. I am prejudiced againast him and think otherwise.

4. सर्वथा स्थाने etc.—Taking this as humility, he contrasts Chandragupta's attitude with that of Malayaketu and mourns his ill-luck in having had to work with a prince of that type.

5. अन्वयः। द्रव्यं जिगीषुमधिगम्य नेतुः जडात्मनोऽपि यशस्विनि पदे प्रतिष्ठा नियता (भवति)। अद्रव्यमेत्य शुद्धनयः अपि मन्त्री शीर्णाश्रयः (सन्) कूलजवृक्षवत् भुवि पतति। व्याख्या—'द्रव्यं' भव्यं योग्यमित्यर्थः 'जिगीषुं' वृद्धिकामं पुरुषम् 'अधिगम्य' प्राप्य यो 'नयति' मार्गमुपदिशति तस्य 'नेतुः' अमात्यस्य इत्यर्थः 'जडात्मनः अपि' मन्दबुद्धेरपि सतः 'यशस्विनि पदे' लोकप्रसिद्धे उच्चस्थाने 'प्रतिष्ठा' स्थितिः 'नियता' अवधारिता भवति। आचार्यस्य कीर्तिर्बाहुल्येन शिष्याधीना भवति इति भावः। अन्यथा व्यत्ययं दर्शयति—'अद्रव्यम् एत्य' अयोग्यं जिगीषुं लब्ध्वा 'शुद्धः' अनवद्यो 'नयः' नीतिप्रयोगो यस्य तादृशः 'अपि' अविगीतषाड्गुण्योऽपि 'मन्त्री' अमात्यः 'शीर्णाश्रयः' उत्खातमूलः सन् 'कूलजस्य' नदीतटजातस्य 'वृक्षस्य इव' व्यवहारेण तटपादपशीलतया इत्यर्थः 'भुवि पतति' लोके अधो गच्छति धराशायी भवति इत्यन्वयः।

6. द्रव्यम्—द्रवति ऊर्ध्वं गच्छतीति द्रु गतौ + ड्, कर्त्तरि द्रुः a tree. "वृक्षो महीरुहः शाखी...पलाशी द्रुद्रुमागमाः" इत्यमरः। द्रुरिव इति द्रु + यत् इवार्थे द्रव्यम् literally like a tree, but restricted to mean भव्य worthy. The *Kasika* on the rule द्रव्यञ्च भव्ये explains भव्य as "आत्मवान् अभिप्रेतानामर्थानां पात्रभूत इत्यर्थः" । Note that जिगीषु is the विशेष्य here and द्रव्य its विशेषण । द्रव्यं जिगीषुम् of course refers to Chandragupta.

7. अधिगम्य—Dhundhi constues जिगीषुमधिगम्य प्रतिष्ठा भवति। This gives different nominatives to अधिगम्य and भवति which is irregular. The difficulty would be removed by suppliying स्थितस्य with the construction जिगीषुमधिगम्य स्थितस्य नेतुः प्रतिष्ठा भवति। Our construction avoids the difficulty, अभिगम्य having the *same* nom. with the क्रिया in नेतुः (see व्याख्या)।

8. नियता—Dhundhi reads नियतम्। Explain, प्रतिष्ठा नियतमवश्यं भवति। नेतुर्नियता प्रतिष्ठा is in reference to Chanakya.

9. अद्रव्यम्—The reference here is to Malayaketu.

10. भुवि—Construe भुवि पतति (see below).

11. शुद्धनयः etc.—The reference is to himself. His moves were quite sound and would have resulted in victory had not the अद्रव्य मलयकेतु idiotically interfered.

12. शीर्णाश्रयः—आश्रीयते इति आ + श्रि + अच् कर्मणि आश्रयः resort, i. e., the जिगीषु who is अद्रव्य। In the case of a tree the भूमि is its आश्रय ; so आश्रय = the base of the tree. मूल is a good synonym, because it may be applied to the *king* also. Just now Rakshasa has become शीर्णाश्रय with the ruin of Malayaketu. The tree on the bank becomes शीर्णाश्रय when its base is washed off by the current.

13. पतति—Falls. भुवि पतति means—(मन्त्रिपक्षे) 'भुवि' जगति लोकसमाजे 'पतति' न्यूनभवति—suffers in the estimate of the public. (वृक्षपक्षे) 'भुवि' धरायां 'पतति' धराशायी भवति—falls to the ground. The contrast is, द्रव्यप्राप्ति leads to पदे प्रतिष्ठा—a rise, and अद्रव्यप्राप्ति entails पतन—a fall.

15. चाणक्यः—अमात्यराक्षस, इष्यते चन्दनदासस्य जीवितम् ?

Chan.—Minister Rakshasa, is the life of Chandanadasa desired by you ?

राक्षसः—भो विष्णुगुप्त, कुतः सन्देहः ?

Rak.—Ho ! Vishnugupta, whence is the doubt ?

चाणक्यः—अमात्यराक्षस, अगृहीतशस्त्रेण भवता अनुगृह्यते वृषलः इत्यतः सन्देहः। तद्यदि सत्यमेव चन्दनदासस्य जीवितमिष्यते ततो गृह्यतामिदं शस्त्रम् ।

Chan.—Minister Rakshasa, Vrishala is being favoured by you with the weapon untouched ; hence the doubt. So if really Chandanadasa's life is desired, then take up this weapon.

राक्षसः—भोः विष्णुगुप्त, मामैवम्। अयोग्या वयमस्य विशेषतस्त्वया गृहीतस्य ग्रहणे ।

Rak.—Ho ! Vishnugupta, don't say so, don't. I am unworthy to accept it, especially as it was wielded by you.

चाणक्यः—अमात्य राक्षस, योग्योऽहम् अयोग्यो भवान् इति कथमेतत् ? पश्य—

अश्वैः सार्धमजस्रदत्तकविकैः क्षामैरशून्यासनैः
स्नानाहारविहारपानशयनस्वेच्छासुखैर्वर्जितान् ।
माहात्म्यात्तव पौरुषस्य मतिमन् दृप्तारिदर्पच्छिदः
पश्यैतान् परिकल्पनाव्यतिकरप्रोच्छूनवंशान् गजान् ॥१५॥

Chan.—Minister Rakshasa, how does it follow that I am fit you are unfit? Look here, look at these tuskers with their

spine swollen through the contact of their pads, deprived of the pleasure of self-determination at baths, meals, walks, drinks and rest along with these horses, lean with bits constantly inserted and saddles never unoccupied—all through the greatness of your prowess O intelligent one, the allayer of the brag of a haughty enemy. ॥ २१ ॥

CHARCHA

1. इष्यते—It is a query (प्रश्न काकु)।

2. अगृहीत-शस्त्रेण—The शस्त्र is an emblem of the office of a minister. Cf.—"वृषलापेक्षया शस्त्रं धारयामि"—Act I.

3. इति कथमेतत्—Construe इत्येतत् कथम् (उपपद्यते)। How do you know, *i. e.*, how can you say I am fit, you are not. The verse following is to prove the fitness of Rakshasa. Telang reads इति किमनेन—what is the use saying I am fit you are not. This is not as direct an introduction to the verse as our reading is.

4. अन्वयः ॥ हे मतिमन्, दृप्तारिदर्पच्छिदः तव पौरुषस्य माहात्म्यात अशून्यासनैः अजस्रदत्तकविकैः क्षामैः अश्वैः साद्धं स्नानाहारविहारपानशयनस्वेच्छासुखैः वर्जितान् परिकल्पनाव्यतिकरप्रोच्छूनवंशान् एतान् गजान् पश्य। व्याख्या—हे मतिमन्' विशालबुद्धे राक्षस,'दृप्तानाम्' अस्मत्तुल्या वयमिति गर्वितानाम् 'अरीणां'मादृशानां शत्रूणां 'दर्पच्छिदः' गर्वहारिणः 'तव पौरुषस्य' शौर्य्यस्य 'माहात्म्यात्' प्रभावात 'अशून्य' सततमध्यासितम् 'आसनं' पल्याणं येषां तैः अतएव 'अजस्रं' सततं 'दत्ता' मुखे अर्पिता 'कविका' खलीनं येषां तैः निरन्तरवाहितैरित्यर्थः अतएव च 'क्षामैः' श्रमाधिक्यात् कृशैः एतः 'अश्वैः साद्धं' हयैस्तुल्यं 'स्नानेषु' आहारेषु विहारेषु यानेषु शयनेषु' च विषये या 'स्वेच्छा' स्वैरिता ततो यानि 'सुखानि' तैः स्वाधीनस्नानादिजन्यानन्दैरित्यर्थः 'वर्जितान्' विरहितान् 'परिकल्पनायाः पल्याणस्य 'व्यतिकरात्' नित्यसम्पर्कात् सततध्यासनादित्यर्थः 'प्रोच्छूनाः' जातशोफाः 'वंशाः' पृष्ठास्थीनि येषां तादृशान् 'एतान् गजान् पश्य' नित्यसन्नद्धानां गजानाञ्च दशामवलोकय ततो ब्रूहि त्वं वा योग्यः अहं वा। वस्तुतस्तु त्वमेव योग्य इति भावः।

5. अश्वैः साद्धंम्—Construe अश्वैः साद्धं वर्जितान्, i.e., अश्वाश्च सुखैर्वर्जिताः गजाश्च।

6. अजस्र &c.—न जस्यति मुच्यतीति नञ् + जस + र कर्त्तरि अजस्र cease-lessness. कविका bit. अजस्रं दत्ता मुद्सुपा &c. See व्याख्या ।

7. अयुक्तासनैः—The riders are on them day and night.

8. स्नान &c—स्नानाहारविहारपानशयन is a द्वन्द्व। These are necessities of life. They cannot enjoy them when wanted. They have no स्वेच्छा in these matters. Hence when, exigencies allowing, they do get an apology of a bath or a meal &c. they are hurt by them more than comforted. This applies to both अश्व and गज (see अश्वैः साङ्गम् above).

9. पश्य—The repetition is due to सम्भ्रम।

10. परिकल्पना &c.—परिकल्पना is the same as कल्पना in Sl. 8, *ante*. (which see). The difference being that here it is restricted to the pad (*gaddi*) on the back of the elephant. वि + अति + कृ + घ करणे or कृ अप् भावे व्यतिकरः contact. Cp.—"व्यतिकर इव भीमस्तामसोवैद्युतश्च"। "अथ व्यतिकरः पुंसि व्यसनव्यतिषङ्गयोः" इति मेदिनी। व्यतिषङ्ग is contact. Cf.—'तैनारविन्दव्यतिषङ्गवांश्च"। प्र + उद + श्वि + क्त कर्त्तरि प्रच्छून swollen. Now see व्याख्या। Cp. "नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियायाः"—Megh. and Malli under it.

16. अथवा किम् अनेन। न खलु भवतः शस्त्रग्रहण-मन्तरेण चन्दनदासस्य जीवितमस्ति।

Or away with all this. The life of Chandanadasa will surely not be saved without your acceptance of the weapon.

राक्षसः—(स्वगतम्)

नन्दस्नेहगुणाः स्पृशन्ति हृदयं भृत्योऽस्मि तद्विद्विषां
ये सिक्ताः स्वयमेव वृद्धिमगमंश्छिन्नास्त एव द्रुमाः।
शस्त्रं मित्रशरीररक्षणकृते व्यापारणीयं मया
कार्याणां गतयो विधेरपि न यान्त्यालोचनागोचरम् ॥ १६ ॥

Rak.—(*To himself*) The virtues of Nanda's kindness touch my heart and I am going to be the servant of his

enemies. The very trees that attained growth on being personally watered by myself are now cut down. The weapon has to be wielded by me for the sake of the preservation of the person of my friend. The course of one's prior deeds do not come within the range of the vision of even the Creator himself.

CHARCHA

1. किमनेन—No use of this discussion. Dhundhi has किं बहुना—no use talking much.

2. अन्वयः ॥ नन्दस्नेहगुणाः हृदयं स्पृशन्ति, तद्विद्विषां भृत्योऽस्मि । ये द्रुमाः स्वयं सिक्ता एव वृद्धिमगमन् ते एव छिन्नाः । मित्रशरीररक्षणकृते मया शस्त्रं व्यापारणीयम् । कार्य्याणां गतयः विधेरपि आलोचनागोचरं न यान्ति । व्याख्या—'नन्दस्य' स्वामिनः यो मयि 'स्नेहः' आसीत तस्य 'गुणाः' सुभगतादयः 'हृदयं स्पृशन्ति' चेतः समावर्जयन्ति अद्यापि तान् स्मृत्वा शोचामि तथापि 'तस्य' नन्दस्य ये 'विद्विषः' अरयः 'तेषां भृत्यः अस्मि' सेवकोऽहं जातः [वर्त्तमानसामीप्ये लट्] । अद्य सा स्नेहस्मृतिर्विसर्जिता भवति । कीदृशमेतदित्याह—'ये द्रुमाः वृक्षाः स्वयं सिक्ताः एव स्वहस्तेन दत्तजलाः सन्तः 'वृद्धिमगमन्' (गमेर्लुङ) वाड्ता बभूवुः 'ते एव' मया 'छिन्नाः' निकृत्ताः । चिरपोषिता स्मृतिर्मया ह्वारिता । मा हार्षीर्येव तप्यसे इत्यवाह—'मित्रस्य' चन्दनदासस्य यत शरीररक्षणं देहगुप्तः तस्य 'कृते' [कृतं कार्य्यम्, नपुंसके भावे क्तः । मित्रशरीररक्षणस्य कृतम् । तस्मिन विषये इति विषयाधिकरणे ७मी] तदर्थं 'मया शस्त्रं' मन्त्रिणः खड्गः 'व्यापारणीयं' कर्मन्य नियोजयितव्यम् । अमात्यकर्म कर्त्तव्यमित्यर्थः । अभावनीयं जातमेतन्मे यत् चन्द्रगुप्तस्य साचिव्य करामि । तन्मन्ये 'कार्य्याणां' प्राक्तनकर्मणां 'गतयः' परिणतयः 'विधेरपि' सर्वज्ञस्य प्रजापतेः विधातुरपि किं पुनर्मादृशस्य मानवकस्य 'आलोचनायाः' ऊहस्य दर्शनस्य वा गोचरं' देशं विषयं वा 'न यान्ति' न गच्छन्ति 'दृष्टिविषयमतीत्य वर्त्तन्ते इत्यर्थः । विधिरपि मन्ये नाज्ञासीत् ममैवं भविष्यतीति ।

3. नन्दस्नेह &c.—The reference to Nanda's kindness has already occured more than once; cf—"आसीत् प्रीतियोगात्" Act II, Sl, 14. "स्नेहात् प्रभूणां सताम्" Act V, Sl. 20.

4. कार्य्याणां गतयः—कार्य्य here refers to the deeds done in prior births. These make up one's destiny—दैव Fate. Cf.—"पूर्वजन्मकृतं कर्म तत् दैवमिति कथ्यते" । Hence कार्य्याणां गतयः = The course of Fate.

5. न यान्त्यालोचना &c.—आ + लोच + णिच् + युच् भावे आलोचना lit. vision. It is used here in this sense. The secondary meaning, *i.e.*, deliberation also gives good sense. 'The Creator even does not see the course' is a hyperbole of common occurrence ; cf.—"स्त्रियाश्चरितं पुरुषस्य भाग्यं देवा न जानन्ति कुतो मनुष्याः" । Dhundhi reads नयन्त्याज्ञाकरत्वं चिरात and explains—"कार्य्याणां गतयः- विधेरपि आज्ञाकरत्वं चिरात् नयन्ति अतिप्रबलोऽपि विधिः कार्य्यगतिर्वं चिरात् कार्य्यगतिकिङ्कर इव भवतीत्यर्थः" । The interpretation would have been a good one but for the word चिरात । चिरात नयन्ति—takes a long time to bring about—sounds strange. For this reason we reject Dhundhi's reading.

17. (प्रकाशम्) विष्णुगुप्त, नमः सर्वकार्य्यप्रतिपत्तिहेतवे सुहृत्स्नेहाय । का गतिः ? एष प्रह्वोऽस्मि ।

(*Aloud*) Vishnugupta, I bow to the love of friend, the cause of undertaking all work. What help ? Here, I am humbled (willing).

चाणक्यः—(सहर्षम्) वृषल, वृषल अमात्यराक्षसेन इदानीम् अनुगृहीतोऽसि । दिष्ट्या वर्धते भवान् ।

Chan.—(*With joy*) Vrishala, Vrishala, you are now favoured by Minister Rakshasa. Luckily do you prosper.

राजा—आर्य्यप्रसाद एष चन्द्रगुप्तेनानुभूयते ।

King—This is Noble Preceptor's grace that is being enjoyed by Chandragupta.

(प्रविश्य) पुरुषः—जेदु अज्जो । एष क्खु भद्दभटभाउराअणप्पमुहेहिं संजमिदकलचलणो मलअकेदु पडिहारभूमिं उवट्ठिदो । एदं सुणीअ अज्ज प्पमाणम् [जयत्वार्य्यः । एष

खलु भद्रभटभागुरायणप्रमुखैः संयमितकरचरणो मलयकेतुः प्रतीहारभूमिम् उपस्थितः। इदं श्रुत्वा आर्यः प्रमाणम्]।

(*Entering*) *Attendant*—Let Noble Sir prosper. Here Malayaketu has come up to the site of our gate with hands and feet fettered by Bhadrabhatta, Bhagurayana and others. Noble Sir will decide on hearing this.

चाणक्यः—भद्र, निवेद्यताममात्यराक्षसाय। सोऽयमिदानीं जानीते।

Chan.—Good man, be it reported to Minister Rakshasa. He it is that henceforth knows.

राक्षसः—(स्वगतम्) दासीकृत्य मामिदानीं विज्ञापनायां मुखरीकरोति कौटिल्यः। का गतिः? (प्रकाशम्) राजन् चन्द्रगुप्त, विदितमेव ते यथा वयं मलयकेतौ कञ्चित्कालमुषिताः तत् परिरक्ष्यन्तामस्य प्राणाः।

Rak.—(*himself*) Kautilya having made me a servant, now makes me garrulous at prayers. What help? (*Aloud*) O king Chandragupta, it is indeed known to you that I stayed a while with Malayaketu, so let his life be spared.

राजा—(चाणक्यमुखमवलोकयति)।

King.—(*Stares at Chanakya's frce*).

CHARCHA

1. सर्वकार्य &c.—प्रतिपत्ति is acceptance. सर्वं कार्यं सर्वकार्यम् all kinds of work; सर्वकार्यस्य प्रतिपत्तिः। तस्याः हेतुः। The reason for the acceptance of any work whatever. You ask me to accept the ministership; why, I am ready to do even less honourable work even, if that will save my friend's life.

2. प्रह्वोऽस्मि—प्र + ह्वेञ् शब्दे + क कर्त्तरि प्रह्वः one always responding to call, *i.e.*, submissive. दिष्ट्या either an अव्यय or 3rd sing of दिष्टि meaning luck.

3. आर्यप्रसादः—आर्यस्य भद्रस्य रोर्भवतः प्रसादः—The result of your favour. You exerted on my behalf and I got Rakshasa as minister.

4. संयमित &c—See Act V, Para 3.

5. प्रतीहारभूमिम् &c.—See V Para 36.

6. दासीकृत्य &c.—I have been made a slave and I am now being taught how a slave should supplicate for favours.

7. मलयकेतौ—मलयकेतुकुले, at Malayaketu's house (by transference of epithets).

8. चाणक्यमुखम् &c.—The request was unexpected. The king did not know what to say and glanced at Chanakya for advice.

18. चाणक्यः—प्रतिमाणयितव्यः अमात्यराक्षसस्य प्रथमः प्रणयः। (पुरुषं प्रति) भद्र, अस्मद्वचनादुच्यन्तां भद्रभट-प्रमुखाः, यथा—'अमात्यराक्षसेन विज्ञापितो देवश्चन्द्रगुप्तः प्रयच्छति मलयकेतवे पित्र्यमेव विषयम्। अतो गच्छन्तु भवन्तः सहानेन। प्रतिष्ठिते चास्मिन् पुनरागन्तव्यमिति।

Chan.—Minister Rakshasa's first prayer has to be respected. (*To the attendant*) Good man, let Bhadrabhata and others be told in my words this—"Sire Chandragupta, requested by Minister Rakshasa, relinquishes his ancestral domains unto Malayaketu. So go you all along with him. You will come back when he is established."

पुरुषः—जं अज्जो आणवेदि [यदार्य आज्ञापयति] (इति परिक्रामति)।

Attendant—As Noble Sir commands (*walks round*).

चाणक्यः—भद्र तिष्ठ तिष्ठ। अपरञ्च वक्तव्यो दुर्गपालः—'अमात्यराक्षसलाभेन सुप्रीतो देवश्चन्द्रगुप्तः समाज्ञापयति य एष श्रेष्ठी चन्दनदासः स पृथिव्यां सर्वनगरश्रेष्ठिपदमारोप्यताम्' इति। अपि च विना वाहनहस्तिभ्यः क्रियताम् सर्वमोक्ष इति। अथवा अमात्यराक्षसे नेतरि किमस्माकं प्रयोजनमिदानीम्।

विना वाहनहस्तिभ्यो मुच्यतां सर्वबन्धनम्।
पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा ॥ १७ ॥

Chan—Wait, good man, wait; here is another matter. The master of the forts has to be told this—'Sire Chandragupta, mightily pleased on winning over Minister Rakshasa, commands that this banker Chandragupta be appointed to the office of banker in all towns on earth. Besides, let all be released except horses and elephants. On the other hand, Minister Rakshasa being now secured as guide, what is the use of us. Let all fastenings be loosened, but not of horses and elephants. By me alone with the vow fulfilled the tuft is being fastened.

पुरुषः—जं अज्जो आणवेदि [यदार्य आज्ञापयति]. (इति निष्क्रान्तः)।

Attendant.—As Noble Sir commands (*Exit*).

CHARCHA

1. प्रतिमानयितव्यः—प्रति + मन + णिच (or मानचुरादि) तव्य कर्मणि has to be respected.

2. प्रणयः—प्रणीयते अनेन इति प्र + नी + अच करणे प्रणयः request.

3. विषयम्—विषय is देश। तम्। पितुरागत इति पितृ + यत् पित्र्यः ancestral. पित्र्यं विषयम् ancestral kingdom.

4. प्रतिष्ठिते—प्रतिष्ठित firmly placed. Malayaketu is now a *new* king, because, after his defeat, his dominions have been proclaimed as annexed to Chandragupta's kingdom.

5. वाहनहस्तिभ्यः—उह्यते एभिः इति वह + ल्युट् करणे। हृ'स्व: owing to निपातन in the rule "वाहनमाहितात्"। वाहन horse. Next द्वन्द्व। ५मी owing to विना। No एकवद्भाव because these are now treated as draft animal and not सेनाङ्ग।

6. अथवा—Telang renders— but now with Minister Rakshasa *as* manager (of all affairs) what work is there for me ?" प्रयोज्यते अनेन इति प्र + युज + णिच् + ल्युट् करणे प्रयोजनम् that which keeps one employed, *i e.*, work. With the words क्रियतां सर्वमोक्षः he finds work for *others*, viz. बन्धनमोचनम्। What is to be *his own* work ? He answers—'अथवा' पक्षान्तरं अमात्यराक्षसे नेतरि' अमात्यराक्षसस्य नेतृत्वे सिद्धे यदर्थं यतमाना अभूम तत् कर्म निर्व्यूढम्। 'तत् इदानीं' समाप्ते कर्मणि 'अस्माकं किं प्रयोजनं' किं वयं कुर्मः। His work was to win over Rakshasa and that work is now over. He finds his own work in the verse following.

7. अन्वयः॥ वाहनहस्तिभ्यो विना सर्वं बन्धनं मुच्यताम्। पूर्णप्रतिज्ञेन मया केवलं शिखा बध्यते। व्याख्या—'वहनेभ्यः' अश्वेभ्यः 'हस्तिभ्यः' गजेभ्यश्च 'विना' एतादृयस्थितं वर्जयित्वा 'सर्वम्' अन्यत् 'बन्धनं' 'मुच्यताम्' अपनीयताम्। कारास्थितानां निगडमोचनमिदानीं वः कर्म। मम च कर्मान्तरमस्ति इत्याह—'पूर्णा प्रतिज्ञा' मौर्यलक्ष्मीस्थिरीकरणरूपा यस्य तथाविधेन 'मया केवलः शिखा बध्यते'। शिखाबन्धनमात्रमिदानीं मे पर्यवसितं कर्म नान्यत् प्रयोजनमस्ति।

8. वाहनहस्तिभ्यः—मोचनक्रिया implies अपाय of the बन्धन। Hence वाहनहस्तिभ्यः has here अपादाने ५मी। The bands are not to be removed from off horses and elephants. Do not say विना योगे ५मी here ; for, then वाहनहस्तिभ्यो विना सर्वं बन्धनम् means all bonds except horses and elephants, which is absurd, because horses and elephants are not *bonds*.

9. पूर्णप्रतिज्ञेन—The प्रतिज्ञा is not नन्दवंशोन्मूलन, but मौर्यलक्ष्मीस्थिरीकरण by securing Rakshasa as Chandragupta's minister. So long as this is not done Chanakya does not fancy that the

Nandas are really exterminated. Compare "अगृहीते राक्षसे किमुत्खातं नन्दवंशस्य किं वा स्थैर्यमुत्पादितं चन्द्रगुप्तलक्ष्म्याः"—Act I.

10. वध्यते शिखा—The locks untied are to Chanakya a reminder for work undone. Cf.—"मुक्तां शिखां परामृशन्" &c. Act I. All work is now over, so the शिखा is being tied up.

19. चाणक्यः—भो राजन् चन्द्रगुप्त, भो अमात्यराक्षस, उच्यतां किं वा भूयः प्रियमुपहरामि ।

Chan.—O King Chandragupta, O Minister Rakshasa, say what more pleasure shall I bring unto you.

राजा—किमतः परमपि प्रियमस्ति ?

राक्षसेन समं मैत्री राज्ये चारोपिता वयम् ।
नन्दाश्चोन्मूलिताः सर्वे किं कर्त्तव्यमतः प्रियम् ॥ १८ ॥

King—Is there a pleasure greater than this ? The Nandas have all been uprooted ; I have been placed on the throne ; friendship has been secured with Rakshasa. What pleasure beyond this remains to be done ?

राक्षसः—तथापि इदमस्तु—

(भरतवाक्यम्)

वाराहीमात्मयोनेस्तनुमवनविधावास्थितस्यानुरूपां
यस्य प्राग्दन्तकोटिं प्रलयपरिगता शिश्रिये भूतधात्री ।
म्लेच्छैरुद्वेज्यमाना भुजयुगमधुना संश्रिता राजमूर्त्तेः
स श्रीमद्बन्धुभृत्यश्चिरमवतु महीं पार्थिवश्चन्द्रगुप्तः ॥ १९ ॥

(इति निष्क्रान्ताः सर्वे)

॥ सप्तमोऽङ्कः ॥

इति श्रीविशाखदत्तविरचितं मुद्राराक्षसं नाटकं समाप्तम् ।

Rak.—Still let there be this—

(*The Actor's benedictory speech*)

May He, the prince Chandragupta, long guard this earth with kins and servants in prosperity—He, the self-caused, the tip of whose tusk the Earth, the upholder of beings over whelmed by destruction, did formerly cling to when He assumed the form of a boar suitable for the work of preservation; He whose two arms in the form of the king, she, troubled by the Mlechchhas, has now clung to. (*Exeunt all*)

SEVENTH ACT.

Here ends the drama MUDRA-RAKSHASA composed by Sri Visakhadatta.

CHARCHA

1. उपहरामि—उप + हृ means 'to present'. Telang reads उपकरोमि—I place near. Both are good readings.

2. राक्षसेनेति। अन्वयः॥ राक्षसेन समं मैत्री, वयं राज्ये आरोपिता च, नन्दाः सर्वे उन्मूलिताश्च। अतः प्रियं किं कर्त्तव्यम? व्याख्या—अद्य 'राक्षसेन समं' सह 'मैत्री' सख्यं त्वया योजितम्। इतः पूर्वं 'वयं राज्ये आरोपिता च' त्वया अभिषेचिता अपि। ततोऽपि प्राक् 'नन्दाः सर्वे उन्मूलिताश्च' उत्खाता अपि त्वया। अस्मात् परं प्रियं किं कर्त्तव्यं त्वया? न किमपि।

3. इदमस्तु &c.—Rakshasa commences to say what it is to be, but leaves it to the actor acually to utter the words. भरत is the principal actor. His speech here is to be taken as Rakshasa's, *i. e.*, as embodying Rakshasa's sentiments.

4. वाराहीमिति। अन्वयः॥ भूतधात्री प्राक् प्रलयपरिगता (सती) अवनिविधौ अनुरूपां वाराहीं तनुमास्थितस्य आत्मयोनेः दन्तकोटिं श्रिश्रिये, अधुना म्लेच्छैः उद्वेज्यमाना (सती) राजमूर्त्तेः यस्य आत्मयोनेः भुजयुगं संश्रिता स पार्थिवः चन्द्रगुप्तः श्रीमद्बन्धुभृत्यः (सन्) महीं चिरमवतु। व्याख्या—'भूतधात्री' विश्वम्भरा धरणी 'प्राक्' पुरा कल्पक्षये 'प्रलयेन' प्रलयरूपया आपदा 'परिगता' अभिभूता सती 'अवनिविधौ रक्षाकर्मणि जलमग्नोद्धरणकर्मणि इत्यर्थः 'अनुरूपां योग्यां 'वाराहीं' तनुम्' शौकरीं

मूर्त्तिम् 'आस्थितस्य' अधितिष्ठत: 'यस्य आत्मयोने:' स्वयम्भुव: श्रीविष्णो: 'दन्तकोटिं' दशनाग्रं 'शिश्रिये' अवलम्बितवती तेन च आपदो मुमुचे, 'अधुना' सम्प्रति पुन: कलियुगे 'म्लेच्छै:' यवनै: 'उद्वेज्यमाना' पीड्यमाना सती 'राजमूर्त्ते:' पार्थिवदेहस्य यस्य आत्मयोने: 'भुजयुगं' बाहुद्वयं 'संश्रिता' समालम्बमाना तिष्ठति 'स पार्थिव:' राजा 'चन्द्रगुप्त: श्रीमन्त:' समृद्धा: स्वजना: 'भृत्या:' सेवकाश्च यस्य तादृश: सन् 'महीं' तामेव भूतधात्रीं 'चिरमवतु' सततं रक्षतु। राजा च नो दीर्घजीवी भूयात् स्वजनास्तस्य ऋध्यन्तु भृत्याश्च वर्द्धन्ताम् इत्यर्थ:।

5. *Remark*—This is the benedictory verse to be read by the principal actor (भरत) at the end of the performance.

6. वाराहीम्—वराह a boar. तस्य इयम्। The reference here is to the third incarnation of Vishnu, when with his tusk he lifted up the Earth that got submerged under water at the time of the universal destruction (प्रलय) and was then in patala.

7. आत्मयोने:—आत्मा स्वयमेव योनि: कारणमस्य आत्मयोनि: the self caused. This is the same as आत्मभू: which is name of Brahman. "ब्रह्मात्मभू: सुरज्येष्ठ: परमेष्ठी पितामह:" इत्यमर:। Here it stands for Vishnu.

8. अवनविधौ—अवन is रक्षण। तस्य विधि: अनुष्ठानम्। तस्मिन्। Dhundhi says जगद्रक्षणविधाने। His जगत् is Earth. The earth was in danger of utter annihilation unless forthwith lifted up from under water.

9. अनुरूपाम्—Dhundhi says समर्थाम्' *i. e.*, suitable. A body suitable for this peculiar sort of work. It should be capable of diving under water and living on land as well. The Lord saw that the body of the boar would suit best, and assumend it accordingly.

10. प्राक्—The contrast is—प्राक् दन्तकोटिम् अधुना भुजयुगम् (which see).

11. दन्तकोटिम्—कोटि is अग्र। दन्तस्य कोटि: &c. Cf.—"वसति दशनशिखरे धरणी तवलग्ना", "तत: समुत्क्षिप्य धरां स्वदंष्ट्रया महावराह: स्फुटपद्मलोचन:। रसातलादुत्पलपत्रसन्निभ: समुत्थितो नील इवाचलो महान्॥"

12. शिश्रिये—श्रि is उभयपदी। कर्त्रभिप्राये क्रियाफले आत्मनेपदम्।

13. भूतधात्री—भूतानां प्राणिनां धात्री जननी, *i. e.*, the earth.

14. म्लेच्छैः &c.—Harassed by Mlechchhas. The contrast is प्राक् प्रलयपरिगता अधुना म्लेच्छैरुद्विज्यमाना । Hence the present is as great a danger as the past one. The reference is perhaps to some mightly irruption of Yavana hordes by the North Western frontier of India, which led to temporary settlement of the invaders somewhere near Punjab. Dhundhi reads उद्विज्यमानः । But विज being usually अकर्मक does not admit of कर्मणि शानच । कर्मकर्त्तरि शानच् also fails for the same reason, and also because म्लेच्छैः mentions the *source* of the उद्वेग । It seems therefore preferable to have the णिजन्त form उद्वेज्यमाना । Comp. "उद्वेजिता वृष्टिभिराश्रयन्ते शृङ्गाणि यस्यातपवन्ति सिद्धाः" ।

15. भुजयुगम् &c.—Contrast—*Now* (अधुना) the two arms *Previously* (प्राक्) the tip of the tusk. भुज offers better protection than दन्तकोटि । Also only *one* दन्तकोटि formerly, but *two* arms now. Hence though the danger is equally great, the protection offered is more efficient. This implies that the Mechchhas were driven off and the danger relieved *permanently*.

16. संश्रिता—सम् + श्रि + क्त कर्त्तरि वर्त्तमाने । The वर्त्तमाने क्त shows that the relief is full and permanent as expected from भुजयुगम above. There were no more Mlechchha invasions.

17. राजमूर्त्तेः-The contrast continues—पुरा वाराहीं तनुम् आस्थितस्य अधुना राजमूर्त्तेः । A *boar* then, a *king* now—a much more exalted personage *now* than *then*.

18. श्रीमद्बन्धु &c.—The benediction includes kins and servants also. This is rather unusual.

19. *Remark*—(1) The epithets obviously speak of the Chandragupta of the verse, whoever he was, as the sovereign ruler of *all* India at the time (see Introduction).

(2) See also our Sak on भरतवाक्य । "भरत is here the principal actor."

THE END

বাঙ্গালীর গৌরব

মহাকবি রাজা বিশাখদত্তের

মুদ্রারাক্ষস

নাটকের বঙ্গানুবাদ

শ্রীসারদারঞ্জন রায়, বিদ্যাবিনোদ, এম, এ,
ভূতপূর্ব্ব প্রিন্সিপাল, বিদ্যাসাগর কলেজ।

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নালন্দা প্রেস, ১৫৯-১৬০, কর্ণওয়ালিস্ ষ্ট্রীট, কলিকাতা হইতে
শ্রীশ্যামলকুমার মিত্র কর্তৃক মুদ্রিত

মুদ্রারাক্ষস।

প্রথম অঙ্ক

(চন্দ্রগুপ্তের রাজধানী)

(নান্দী)

যে দিনে শিব প্রথম গঙ্গাকে মাথায় করিয়া বাড়ী ফিরিলেন সে দিন গৌরী দেখিয়া জিজ্ঞাসা করিলেন—আপনার মাথায় বসিয়া এই ভাগ্যবতী কে? শিব কথা কাটাইয়া মাথার চন্দ্রকলাকে লক্ষ্য করিয়া বলিলেন—শশিকলা। গৌরী ভাবিলেন, এই বুঝি সেই কন্যার নাম, তাই জিজ্ঞাসা করিলেন—এই কি এর নাম? শিব বলিলেন—নাম বই কি? তোমার চেনা লোক, নামটী ভুলিলে কেন? গৌরী বুঝিলেন শিব চন্দ্রকলার কথা কহিতেছেন, তখন বলিলেন—আমার প্রশ্ন কন্যার প্রতি, চন্দ্রের প্রতি নয়। তখনও যেন শিব বুঝিতে পারেন নাই, বলিলেন—যদি পুরুষ মানুষ চন্দ্রের কথায় এতই অবিশ্বাস, তবে না হয় নারী বিজয়াই বলুক এর নাম শশিকলা কি না। এইরূপে চতুরতা করিয়া প্রভু দেবীর কাছে গঙ্গাকে লুকাইতে ইচ্ছা করিলেন। এই চতুরতা আপনাদিগকে রক্ষা করুক। ১।

আবার বলি,

মহাদেব তাণ্ডব করিয়া নব রসের অভিনয় করিয়া থাকেন এই ব্রহ্মাণ্ডের উদর সেই অভিনয়ের রঙ্গভূমি। কিন্তু প্রভুর বিপুল দেহের পক্ষে এ স্থান এতই সঙ্কীর্ণ ও অসার, যে উচিতমত পা ফেলিলে পৃথিবী রসাতলে যাইবে, প্রভু কষ্টে সামলাইয়া পা ফেলেন; পূর্ণ মাত্রায় হাত বাড়াইলে ব্রহ্মাণ্ডের ছাত ভাঙ্গিয়া যায়, হাত বাহির হইয়া পড়ে, বাধ্য

হইয়া প্রভুকে হাত গুটাইয়া অভিনয় করিতে হয়। অভিনয়ের উচিত-মত চক্ষু চাহিতে গেলে কপালের চক্ষু হইতে অগ্নি বাহির হয়, সংসার পুড়িয়া যাওয়ার মত হইয়া উঠে, তাই এই চক্ষু বুজিয়াই কোনও রূপে অভিনয় করেন। রঙ্গভূমির অনুরোধে প্রভুর এই ক্লেশ। তথাপি এই ক্লেশকর নৃত্যই আপনাদের মঙ্গল করুক।

(নান্দীর পর)

সূত্রধার – বেশী কথায় কাজ নাই। পরিষদের আদেশ—সামন্ত বটেশ্বর দত্তের পৌত্র, মহারাজ উপাধিতে সম্মানিত পৃথুর পুত্র, কবি বিশাখদত্তের নূতন নাটক মুদ্রারাক্ষস অদ্য অভিনয় করিতে হইবে। এতে আমারও অত্যন্ত আনন্দ হইতেছে, কারণ, কোন্ কাব্য ভাল কোন্ কাব্য মন্দ, তাহা পরিষদ বুঝিতে পারেন এজন্য অভিনয় সুসম্পন্ন হইবে আশা করা যায়। দেখ,

যে কিছুই জানে না তাহারও কৃষি, যদি জমী ভাল হয়, তবে ফল দেয়। ধান যে গোছা বাঁধে, সে চাষার গুণে নয়। ৩।

তবে এখন বাড়ী যাই, পত্নীকে ডাকিয়া পরিজনের সহিত সঙ্গীতের অনুষ্ঠান করি। (চলিয়া ও দেখিয়া) এইতো আমার বাড়ী; ভিতরে যাই। (প্রবেশ করিয়া ও দেখিয়া) একি! আমার বাড়ীতে যে মহোৎ-সবের মত দেখিতেছি! পরিজনের সকলেই যার তার কাজে ভারী ব্যস্ত। এই দেখ,

এ জল আনিতেছে, এ বাট্‌না বাটিতেছে, এদিকে একজন নানা রঙ্গের মালা গাঁথিতেছে, আর এই একজন চালের গুঁড়ী করিবার জন্য হুম হুম আওয়াজ দিতে দিতে ঘানিতে মুগুর ফেলিতেছে। ৪।

যাক্, স্ত্রীকে ডাকিয়া জিজ্ঞাসা করি। (নেপথ্যের দিকে চাহিয়া) ওগো, তুমি গুণবতী, নানা উপায় তোমার মাথায় আইসে, আমার ধর্ম, অর্থ ও কাম এ তিন তোমা হইতেই পাই, তুমি আমার বাড়ীর রক্ষা

বিষয়ে আমার নীতিশাস্ত্র, কখন কি করিতে হইবে তোমা হইতেই উপদেশ পাই, তবে একবার চটু করিয়া এই দিকে আইস দেখি। ৫।

(নটীর প্রবেশ) নটী—আর্য্য এই যে আমি। কি করিতে হইবে। বলিয়া আমায় কৃতার্থ করুন।

সূত্র—আর্য্যে, করিতে বলা এখন থাক্। আগে বল দেখি আজ তুমি ব্রাহ্মণদিগের নিমন্ত্রণ করিয়া আমাদের পরিবারকে কৃতার্থ করিলে, না বিশিষ্ট অতিথি কেহ উপস্থিত হইলেন, যার জন্য এই সমারোহে পাকের ব্যবস্থা হইতেছে?

নটী—আর্য্য, বিশিষ্ট ব্রাহ্মণ গণের নিমন্ত্রণ করিয়াছি।

সূত্র—বল দেখি, কি উপলক্ষে?

নটী—আজ যে চন্দ্র গ্রহণ হইবে।

সূত্র—অর্য্যে, কে এ কথা বলিল?

নটী—নগর বাসীরা এইরূপ বলাবলি করিতেছে।

সূত্র—আর্য্যে, চৌষট্টি অঙ্গের সহিত সমস্ত জ্যোতিষশাস্ত্রটা বেশ ঘাঁটিয়াছি। তা তুমি ব্রাহ্মণের জন্য পাক করাইতেছ, কর, কিন্তু চন্দ্র গ্রহণের কথা কেহ তোমাকে ভুল বলিয়া দিয়াছে। দেখ,

কেতু অতি কুটিল গ্রহ। চন্দ্রের মণ্ডল এখনও পুর্ণ হয় নাই, তথাপি তাকে আক্রমণ করিতে ইচ্ছা করিতেছে বটে—। ৬।

নেপথ্যে—আঃ এ কে রে, আমি থাকিতে—

সূত্র—কিন্তু বুধের সঙ্গে যোগ আছে, তাই রক্ষা। ৬।

নটী—আর্য্য, কে এ পৃথিবীতে থাকিয়া চন্দ্রকে গ্রহের আক্রমণ হইতে রক্ষা করিতে চায়?

সূত্র—আর্য্যে, সত্য কথা বলিতে কি, আমি লক্ষ্য করি নাই। ভাল, আবার বলি তাহা হইলে সেও বলিবে, আমি গলা চিনিতে পারিব। ("কেতু অতি কুটিল গ্রহ" ইত্যাদি আবার বলা)।

নেপথ্যে—আঃ, এ কে রে আমি থাকৃতে চন্দ্রগুপ্তকে জয় করৃতে চায়?

সূত্র—(শুনিয়া) আর্য্যে, বুঝিয়াছি। কৌটিল্য।

নটী—(ভয়ের অভিনয় করিল)।

সূত্র—এ সেই কুটিলমতি কৌটিল্য যার ক্রোধাগ্নিতে নন্দ বংশ তৎক্ষণাৎ ভস্ম হইল। আমি চন্দ্রকে আক্রমণ করিবার কথা বলিয়াছি। চন্দ্রগুপ্ত নামের সহিত চন্দ্র শব্দের মিল আছে, তাই শুনিয়া মনে করিতেছে কোন ও শত্রু রাজা মৌর্য্যের আক্রমণে উদ্যত হইয়াছে। ৭।

তবে চল এখান থেকে আমরা পালাই। (নিস্ক্রান্ত)। ৭।

প্রস্তাবনা

—:*:—

(খোলা শিখায় হাত বুলাইতে বুলাইতে চাণক্যের প্রবেশ)

চাণক্য—বল, আমি থাকৃতে কে চন্দ্রগুপ্তকে জয় করিতে চায়।

সিংহ হাতী মারিয়া খাইয়াছে, রক্তে দাঁত লাল হইয়া গিয়াছে, যেন, সন্ধ্যার রাগে রক্তবর্ণ চন্দ্রকলা। তার পর হাই তুলিতে মুখ মেলিয়াছে, দাঁত ঝক্ ঝক্ করিতেছে। কে জোর করিয়া সেই দাঁত তুলিয়া লইতে চায়?

আর—

নন্দ পরিবারের পক্ষে কালসর্পের মত আমার এই শিখা কোপের আগুনের গাঢ়নীল ধূমরেখার মত উড়িতেছে। কার মৃত্যু উপস্থিত যে সে আমাকে শিখাটী আজিও বাঁধিতে দিতে চায় না? ৯।

আর—

নন্দকুলরূপ বনের দাবানলের ন্যায় আমার কোপ আবার জ্বলিয়া উঠিতেছে। নিজের ও পরের বলাবল বুঝে না এমন কে সেই কোপানলের শিখা লঙ্ঘন করিতে যাইয়া পতঙ্গের মত সদ্য পুড়িয়া মরিতে চায়? ১০।

শার্ঙ্গরব, শার্ঙ্গরব।

(শিষ্যের প্রবেশ)

শিষ্য—গুরুদেব, আজ্ঞা করুন।

চাণক্য—বৎস, বসতে চাই যে!

শিষ্য—এই যে গুরুদেব বাহিরের আঙ্গিনায় ফটকের পাশের ঘরে বেতের আসন সাজাইয়া রাখিয়াছি, তাইতে বসুন।

চাণক্য—বৎস, শিষ্যদের উপর অত্যাচার করা গুরুদের স্বভাব, সত্য; কিন্তু এ তা নয়! নানা কাজের ঝঞ্ঝাটে আমাকে ব্যস্ত করিয়া তুলিয়াছে। (উপবেশন করিয়া স্বগত) একি! কথাটা পুরবাসীদিগের মধ্যে প্রকাশ হইয়া পড়িয়াছে যে "পর্বতকের পুত্র মলয়কেতু পিতার বধে রাগিয়া আছে, আর রাক্ষস যাইয়া সকল নন্দরাজ্য তোমাকে দিব বলিয়া তাহাকে নাচাইয়াছে, ও তাহার সঙ্গে একজোটে তাহারই সংগ্রহ করা বৃহৎ ম্লেচ্ছ সৈন্য লইয়া বৃষলকে আক্রমণ করিতে উদ্যত হইয়াছে"? তা হউক, আমি সংসারের লোকের মুখের উপর নন্দবংশ ধ্বংস করিব প্রতিজ্ঞা করিয়া সেই দুস্তর প্রতিজ্ঞাসাগর পার হইয়াছি, আর এ সামান্য বিষয়টা প্রকাশ হইয়া পড়িয়াছে বলিয়া সাম্‌লাইতে পারিব না? কিসে এ সাহস শুনবে?

আমার কোপানল দাবানলের মত। বনে যখন পোড়াইবার কিছু না থাকে তখন দাবানল নিবিয়া যায়, আমার কোপানল ও নন্দরূপ বাঁশ ও তাহার কোরকগুলি সব পোড়াইয়া আর পোড়াইবার কিছু নাই বলিয়া নিবিয়াছে স্বয়ং অবসন্ন হইয়া নিবিয়াছে এমন নয়। দাবানল জ্বলিয়া উঠিলে পাখীগুলি পলাইয়া যায়, আমার কোপানল জ্বলিলে পর পৌরেরাও কেহ কেহ নন্দকে ছাড়িয়া পলাইয়াছিল। দাবানল জ্বলিলে হওয়া উঠে ও চারিদিকের গাছগুলিতে ভস্ম ছড়ায়, আমার কোপানল জ্বলিলে পর নীতিরূপ হাওয়া উঠিয়াছিল, তাহা মোহরূপ ভস্ম উড়াইয়া নন্দমন্ত্রিরূপ বৃক্ষে যথেষ্ট পরিমাণে ছড়াইয়াছিল। দাবানলের ধূমে দশদিক্ অন্ধকার হয়, শত্রু নন্দের স্ত্রীগণের অবিশ্রান্ত শোকই আমার কোপানলের ধূম, স্ত্রীগণ যেন দশদিক, তাহাদের মুখচন্দ্র ঐ ধূমে মলিন হইয়া গিয়াছিল। ১২।

আবার দেখ—

যে সব লোক আগে দেখিয়াছিল যে আমি অক্ষম, আমাকে অগ্রাসন হইতে টানিয়া নামান হইতেছে, আর দেখিয়া দুঃখ করিতেছিল, রাজার ভয়ে মুখ নীচু করিয়া ধিক্কার দিতেছিল, তারাই এখন দেখিতেছে যে সিংহ যেমন পাহাড়ের চূড়া হইতে হাতীকে টানিয়া নামায় সেইরূপ সপুত্র নন্দকে আমি সিংহাসন হইতে নামাইলাম। ১২।

এত করিয়া প্রতিজ্ঞার ভার নামাইয়াছি, এখনও যে মন্ত্রীর অসি ধারণ করিতেছি তাহা কেবল বৃষলের খাতিরে।

তাহাতে পৃথিবীর বুকের শেলের মত নয়টী নন্দের বিনাশ করিলাম, সরোবরে পদ্মিনী যেমন অচল হয় সেইরূপ মৌর্য্যে রাজলক্ষ্মীকে অচলা করিলাম। কোপ ও প্রসাদের উচিত ফল বেশ বিবেচনা করিয়া শত্রু ও মিত্রে সমান ভাবে ভাগ করা হইল। ১৩।

ঐ যাঃ! এ কি বলিলাম! যতক্ষণ রাক্ষস বশে না আসিতেছে ততক্ষণ নন্দবংশের কি উচ্ছেদ হইল? আর চন্দ্রগুপ্তে রাজলক্ষ্মীই বা কি অচল হইল? (চিন্তা করিয়া) অহো। নন্দবংশে রাক্ষসের কি অসীম ভক্তি! নন্দবংশের যে কোনও একটী লোক জীবিত থাকিতে তাহাকে কিছুতেই বৃষলের মন্ত্রিত্ব লওয়াইতে পারিব না। নন্দবংশের হতভাগ্য সর্বার্থসিদ্ধি তপোবনে গেল তথাপি তাহাকে মারিলাম, মনে করিয়াছিলাম তাহা হইলে অন্ততঃ কুসুমপুর আক্রমণ সম্বন্ধে রাক্ষস উদাসীন থাকিবে। কিন্তু দেখিতেছি মলয়কেতুকে ধরিয়া আমাদের উচ্ছেদের জন্য সে আরও বেশী উদ্যোগ করিতে বসিয়াছে। (যেন প্রত্যক্ষ দেখা যাইতেছে এরূপভাবে আকাশের দিকে চাহিয়া) সাধু! অমাত্য রাক্ষস, সাধু! সাধু!! শ্রোত্রিয়, সাধু!! সাধু!!! মন্ত্রিপ্রবর, দ্বিতীয় বৃহস্পতি সাধু!!! কেন বলি শুন—

স্বার্থের জন্য লোকে, যার ক্ষমতা এখনও কমে নাই এমন প্রভুরই সেবা করে। বিপদে যারা সেই প্রভুর অনুসরণ করে তারা তাঁহার আবার

ক্ষমতা হইবে এই আশাতেই করে। কিন্তু প্রভু মরিলেও পূর্ব্বের উপকার মনে করিয়া যাহারা নিঃসার্থ ভাবে তাঁহার কার্য্যের ভার বহন করে তোমার মত কৃতী তেমন পুরুষ দুর্লভ। ১৫।

এই জন্যই তোমাকে বশ করিবার জন্য আমার এত যত্ন, ভাবি কিসে তুমি অনুগ্রহ করিয়া বৃষলের মন্ত্রিত্ব গ্রহণ কর। কেন বলি শুন—

যে ভৃত্য সৎ ও অসৎ বুঝেনা, বা যে ভীরু, তার স্বামিভক্তি থাকিলেও ফল নাই। আবার যার সদসত্‌ বিবেচনা আছে তার যদি ভক্তি না থাকে সে ভৃত্যেই বা ফল কি? সদসদ্বিবেচনা, বীরত্ব ও স্বামি-ভক্তি এই তিন যাতে একত্র আছে তেমন ভৃত্য হইতেই রাজার মঙ্গল হয়, অন্য ভৃত্যগণ রাজার রমণীবর্গের ন্যায় পোষ্যমাত্র। ১৫।

এই জন্য আমিও এ ব্যাপারে ঘুমাইয়া নাই, রাক্ষসের গ্রহণের জন্য, যথাশক্তি চেষ্টা করিতেছি। কি রকম, শুনিবে? প্রথমেই সমাজে অপবাদ রটাইয়াছি যে—"রাক্ষস বিষকন্যা দ্বারা আমাদের পরম মিত্র বেচারী পর্বতককে মারিয়া ফেলিয়াছে। মনে করিয়াছে বৃষল ও পর্বত-কের যাকেই মারা যায় তাতেই চাণক্যের অপকার"। লোকের বিশ্বাসের জন্য যাতে এই কথাই প্রকাশ হয় সেই উদ্দেশ্যে পর্বতকের পুত্র মলয়কেতুকে না মারিয়া গোপনে ভাগুরায়ণের দ্বারা জানাইয়াছি যে চাণক্য তাহার পিতাকে মারিয়াছে। এইরূপে ভয় দেখাইয়া তাহাকে ভাগাইয়াছি। সে বাহিরে গিয়া অনিষ্টের চেষ্টা করিবে, রাক্ষস তাহাকে পরামর্শ দিবে, সত্য; কিন্তু বুদ্ধিবলে তাহাকে দমন করিতে পারিব। পক্ষান্তরে, মলয়কেতুকে নিগ্রহ করিলে লোকে বুঝিবে আমরাই পর্বতককে মারিয়াছি, তাতে পর্বতকের বধ হেতু রাক্ষসের যে অপবাদ ঘটিয়াছে ও লোকে রটিতেছে সে অপবাদ দূর হইয়া যাইবে। আমি সেটা চাহি না। আবার, কে অনুরক্ত কে বিরক্ত জানিবার জন্য নিজেরদলে ও পরের দলে চর নিযুক্ত করিয়াছি। উহারা বহুদেশের পোষাক পরিচ্ছদ, ভাষা, আচার, চাল চলন জানে ও নানা বেশে

ঘুরিতেছে। নন্দের মন্ত্রিগণের অনেক বন্ধু কুসুমপুরে আছে, তাহাদের চলা ফেরা সম্বন্ধে বিশেষ অনুসন্ধান করা হইতেছে। ভদ্রভট প্রভৃতি যে কয়টী নন্দের প্রধান কর্মচারী চন্দ্রগুপ্তের সহিত একপক্ষে দাঁড়াইয়াছিল তাহারা কেহ এ কারণে কেহ সে কারণে যাহাতে আপনাকে কৃতার্থ মনে করে তাহা করা হইয়াছে। শত্রুর নিযুক্ত লোক বিষ প্রয়োগের চেষ্টায় থাকে, তাহার প্রতিবিধান করিতে হয়; সে সম্বন্ধে বলি—ভক্তি পরীক্ষা করা হইয়াছে এমন বিশ্বাসী ও সাবধান লোক সর্ব্বদা রাজার কাছে থাকিয়া সে দিকে দৃষ্টি রাখিবে এরূপ ব্যবস্থা করা হইয়াছে। আবার আমার সহাধ্যায়ী ও মিত্র ইন্দুশর্মা নামে এক ব্রাহ্মণ আছেন। তিনি শুক্রের নীতিশাস্ত্রে ও জ্যোতিষের চৌষট্টি অঙ্গে পরম পণ্ডিত। নন্দবংশবধের প্রতিজ্ঞা করিয়াই তাঁহাকে সন্ন্যাসীর বেশে কুসুমপুরে আনিয়া নন্দের মন্ত্রিগণের সকলের সহিত মিত্রতা করাইয়াছি; বিশেষতঃ রাক্ষসের তাঁহার প্রতি বিশ্বাস জন্মিয়াছে। তাহা দ্বারা এক্ষণে মহৎ কার্য্য করা হইবে। অতএব আমা হইতে যতদূর সম্ভব ত্রুটি হইবে না। রাজ্যের প্রধান অঙ্গ বৃষলই স্বধু রাজ্যের সকল কার্য্যের ভার আমার উপর ফেলিয়া দিয়া উদাসীন রহিয়াছে। অথবা ঠিকই করিয়াছে। ক্লেশ স্বয়ং ভোগ করিতে হয় অন্যে ভাগ নেয় না, এমন না হইলেই রাজ্যে সুখ হয়। কেন বলিব?

বড় বড় হাতীগুলি ও বড় বড় রাজারা স্বভাবতঃ ক্ষমতাশালী হইলেও যদি নিজে করিয়া খাইতে হয় তবে ক্লেশে অবসন্ন হইয়া পড়ে। ১৬।

(তারপর যমের পট লইয়া চরের প্রবেশ) চর—যমের চরণে প্রণাম, অন্যদেবতায় কাজ কি? অন্য দেবতার ভক্তের প্রাণ ধড়ফড় করিতেছে ইনি হরণ করিয়া লইতেছেন। ১৭।

আরও দেখ—

অতি বিষম বিষয় ব্যবসাও যদি ভক্তিপূর্বক করা যায়, তবে তাহা হইতে লোকের জীবিকা চলে। যম সকল লোককে মারেন। সেই যম হইতে আমি করিয়া খাইতেছি। ১৮।

এই বাড়ীতে যাইয়া যমের পট দেখাইয়া গীত গাই। (চলিতে লাগিল)।

শিষ্য—(দেখিতে পাইয়া) ভদ্র, ভিতরে যাইও না।

চর—ও ঠাকুর, এ কার বাড়ী?

শিষ্য—আমার গুরু আর্য্য চাণক্য, যাঁর নাম নিলে পুণ্য হয়, তাঁর।

চর—(হাসিয়া) ও ঠাকুর, দেখিতেছি এ আমারই নিজের ধর্ম-ভাইয়ের বাড়ী! তবে যাইতে দাও, যমের পট খুলিয়া তোমার গুরুকে কিছু ধর্মোপদেশ দিয়া যাই।

শিষ্য—(সকোপে) ধিক্ মূর্খ! তুমি কি আমার গুরুর চাইতেও বেশী ধর্ম জান?

চর—ও ঠাকুর, রাগ করিও না। সকলে তো সকল জানে না। কাজেই কোনটা বা তোমার গুরু জানেন, কোনটা আমাদের মত লোকে জানে।

শিষ্য—মূর্খ, গুরুর সর্বজ্ঞতা অস্বীকার করিতে চাও?

চর—ও ঠাকুর, তোমার গুরু যদি সবই জানেন, তবে বলুন দেখি কে চন্দ্রকে পছন্দ করে না?

শিষ্য—মূর্খ, এ জেনেই বা কি? না জেনেই বা কি?

চর—এ জান্‌লে কি হয় তোমার গুরুই বুঝিবেন। তুমি এইমাত্র জান যে পদ্মে চন্দ্রকে পছন্দ করে না। দেখ না—

পদ্ম দেখিতে সুন্দর, কিন্তু রূপের সঙ্গে তাহার স্বভাবের মিল নাই। কারণ সে সম্পূর্ণমণ্ডল চন্দ্রের উপর ও অসন্তুষ্ট। ১৯।

চাণক্য—(শুনিয়া স্বগত) ওহো! এ ইঙ্গিত করিতেছে যে চন্দ্র-গুপ্তের প্রতি কে কে বিরক্ত তা এ জানে।

শিষ্য—মূর্খ, একি অসংলগ্ন কথা বলিতেছে?

চর—ও ঠাকুর, এ সুসংলগ্নই হইত—

শিষ্য—কি হইল?

চর—যদি শুনিতে জানে এমন লোক পাইতাম।

চাণক্য—ভদ্র, স্বচ্ছন্দে প্রবেশ কর, শ্রোতাও পাইবে বোদ্ধাও পাইবে।

চর—এই যাচ্ছি। (প্রবেশ করিয়া ও নিকটে গিয়া) আর্য্যের জয় হউক।

চাণক্য—(দেখিয়া স্বগত) এ যে দেখিতেছি নিপুণক, যাকে প্রজাদের মন বুঝিবার জন্য পাঠাইয়াছিলাম। (প্রকাশে) ভদ্র, তোমার আগমন শুভ হউক। বস।

চর—আর্য্যের যে আজ্ঞা (ভূমিতে উপবেশন)।

চাণক্য—ভদ্র, এখন তোমার কাজের কথা বল প্রজারা বৃষলে অনুরক্ত তো?

চর—নয় তো কি? প্রজাগণের বিরাগের কারণগুলি, আর্য্য একটী একটী করিয়া দূর করিতেছেন, এখন দেব চন্দ্রগুপ্ত—যাঁর নাম নিলে পুণ্য হয়—তাঁর প্রতি প্রজারা খুবই অনুরক্ত। কিন্তু এই নগরে তিনটী লোক আছে, আগে হইতেই যাদের অমাত্য রাক্ষসের প্রতি স্নেহ ও আদর জন্মিয়াছে; তাদের কাছে দেব চন্দ্রশ্রীর সৌভাগ্য অসহ্য।

চাণক্য—(সকোপে) বল না, নিজের জীবনও তাদের অসহ্য। ভদ্র, তাদের নাম জান?

চর—নাম না জানিলে আর্য্যের কাছে তাদের কথা তুলিব কেন?

চাণক্য—তবে শুনিতে চাই।

চর—আর্য্য শুনুন। প্রথমে হউল, আর্য্যের শত্রুবর্গের নিত্য পক্ষপাতী সন্ন্যাসী জীবসিদ্ধি।

চাণক্য—(সহর্ষে স্বগত) আমার শত্রুবর্গে নিত্য পক্ষপাতী সন্ন্যাসী!

চর—এ জীবসিদ্ধি হচ্চে সেই লোক যে অমাত্য রাক্ষসের পাঠানো বিষকন্যাকে পর্বতেশ্বরে প্রয়োগ করিয়াছিল।

চাণক্য—(স্বগত) এ জীবসিদ্ধি যে আমারই চর!! (প্রকাশ্যে) ভদ্র, ভাল, আর কে?

চর—আর্য্য, দ্বিতীয়টী অমাত্য রাক্ষসদের প্রিয় বয়স্য কায়স্থ, নাম শকটদাস।

চাণক্য—(হাসিয়া আত্মগত) কায়স্থ তো যৎসামান্য কথা। তথাপি সামান্য রিপুকেও অবজ্ঞা করা উচিত নয়। তাহার পৃষ্ঠে মিত্রের বেশে সিদ্ধার্থকে লাগাইয়াছি। (প্রকাশ্যে) ভদ্র, তৃতীয় কে শুনিতে চাই।

চর—তৃতীয় ও অমাত্য রাক্ষসদের দ্বিতীয় হৃদয়ের ন্যায় পুষ্পপুরবাসী মণিকার মহাজন, নাম চন্দনদাস, যার ঘরে স্ত্রীকে রাখিয়া অমাত্য রাক্ষস নগর হইতে বাহির হইয়া গেলেন।

চাণক্য—(স্বগত) এ পরম মিত্র সন্দেহ নাই। নিজেরই মত না হইলে রাক্ষস তাহার নিকট স্ত্রীকে রাখিয়া যাইবে না। (প্রকাশ্যে) ভদ্র, তুমি কিসে জানিলে যে, চন্দনদাসের গৃহে রাক্ষস স্ত্রীকে রাখিয়া গিয়াছে?

চর—এই ছাপের আংটীটী দেখিলেই আর্য্য বুঝিতে পারিবেন। (অঙ্গুরীয় প্রদান)।

চাণক্য—(ছাপ দেখিয়া হাতে লইয়া রাক্ষসের নাম পাঠ ও সহর্ষে স্বগত) বল না রাক্ষসই আমার আঙ্গুলের মুঠার ভিতরে আসিয়াছে! (প্রকাশ্যে) ভদ্র, এ ছাপের আংটী পাওয়ার কথা সবিস্তর শুনিতে চাই।

চর—আর্য্য, শুনুন। আর্য্য আমাকে পুরবাসীদের চাল চলনের প্রতি লক্ষ্য রাখিতে নিযুক্ত করিলেন। পরের ঘরে ঢুকিতে হইবে তাই এই যমপট লইয়া ঘুরি, কেহ সন্দেহ করে নাই। তার পর ঘুরিতে ঘুরিতে একদিন মণিকার মহাজন চন্দনদাসের বাড়ী গেলাম। সেখানে পট খুলিয়া গীত গাইতে লাগিলাম।

চাণক্য—তার পর?

চর—তার পর পাঁচ বৎসর বয়সের কোনও একটী পরম সুন্দর বালক শৈশব সুলভ কৌতূহলে উৎফুল্ললোচন হইয়া একটী ক্ষুদ্র গৃহ হইতে বাহিরে আসিতে চাহিল। অমনি সেই কুঠরী হইতে "হা বাহিরে গেল"

"হা বাহিরে গেল" স্ত্রীলোকের এই কলরব উঠিল। বুঝা গেল ছেলেটী বাহিরে আসিল বলিয়া তাহাদের শঙ্কা হইয়াছে। তার পর একটী স্ত্রীলোক কুঠরীর দরজায় মুখের কতকটা বাহির করিয়া গালাগালি দিয়া ছেলে যেমন বাহির হইবে অমনি কোমল বাহুলতায় ধরিয়া ফেলিল। ছেলেকে আট্‌কাইতে গিয়া ব্যস্ত হওয়ায় তাহার হাতের আঙ্গুলের একটু বেশী চালনা হইয়াছিল, তাই পুরুষের আঙ্গুলের মাপে গড়া এই ছাপের আংটীটী সেই স্ত্রীর আঙ্গুল হইতে খুলিয়া দরজার সাম্‌নের রকে পড়িয়া লাফাইয়া উঠিল। সে বুঝিতে পারিল না, কিন্তু ওটী গড়াইয়া আমার পায়ের কাছে আসিয়া প্রণাম করার সময়ে নিশ্চল কুলবধূর ন্যায় থামিল। আমিও দেখিলাম অমাত্য রাক্ষসের নাম অঙ্কিত রহিয়াছে, তাই আর্য্যের চরণপ্রান্তে লইয়া আসিলাম। তা এইরূপে এই ছাপটী পাইলাম।

চাণক্য—ভদ্র, শুনিলাম, এখন যাও। শীঘ্রই এই পরিশ্রমের যোগ্য ফল পাইবে।

চর—আর্য্যের যে আজ্ঞা। (নিষ্ক্রান্ত)।

চাণক্য—শার্ঙ্গরব, শার্ঙ্গরব।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, আজ্ঞা করুন।

চাণক্য—বৎস, দোয়াত ও একখানি পাতা আন। (শিষ্যের তথাকরণ)।

চাণক্য—(পত্র গ্রহণ করিয়া স্বগত। এতে কি লিখি? এই লেখায়ই রাক্ষসকে জয় করিতে হইবে!

প্রতীহারী—(প্রবেশ করিয়া) আর্য্যের জয় হউক।

চাণক্য—(সহর্ষে স্বগত) জয় শব্দ গ্রহণ করিলাম। (প্রকাশ্যে) শোণোত্তরা, কেন আসিয়াছ?

প্রতীহারী—আর্য্য, দেব চন্দ্রশ্রী পদ্মের কলির মত অঞ্জলিটি মাথায় রাখিয়া আপনাকে নিবেদন করিতেছেন—"আর্য্যের অনুমতি হইলে পর্ব্বতেশ্বরের মাসিক শ্রাদ্ধ করাইতে চাই। আর তার গায়ের অলঙ্কার গুলি ব্রাহ্মণকে দিই"।

চাণক্য—(সহর্ষে স্বগত) সাধু বৃষল, আমারই অন্তরের সঙ্গে পরামর্শ করিয়া যেন কথাটি বলিলে। (প্রকাশ্যে) শোণোত্তরা, বৃষলকে আমার এই কথা বল—" সাধু বৎস, তুমি যথার্থই লোকাচার শিখিয়াছ, যাহা করিতে চাহিয়াছ কর; কিন্তু পর্বতেশ্বর যে অলঙ্কার গুলি পরিতেন সেগুলি মহামূল্য, যথার্থ গুণবান্ পাত্রেই দেওয়া উচিত, অতএব আমি যাদের গুণ নিজে পরীক্ষা করিয়া দেখিয়াছি এমন ব্রহ্মণ পাঠাইতেছি"।

প্রতী—আর্য্যের যে আজ্ঞা (নিষ্ক্রান্ত)।

চাণক্য—শার্ঙ্গরব, বিশ্বাবসুদের তিন ভাইকে আমার এই কথা বল—তোমরা যাইয়া বৃষল হইতে অলঙ্কার দান গ্রহণ কর ও আমার সঙ্গে দেখা কর"।

শিষ্য—আচ্ছা। (নিষ্ক্রান্ত)।

চাণক্য—পত্রের শেষটা তো এই অলঙ্কারের কথা. গোড়াটা কি হইবে? (চিন্তা করিয়া) হাঁ হইয়াছে। চরেরা জানাইয়াছে সেই ম্লেচ্ছ রাজাদের মধ্যে পাঁচজন পরম স্নেহে রাক্ষসের অনুসরণ করে। তারা এই—কুলুত দেশের রাজা চিত্রবর্মা, মলয়দেশের রাজা সিংহের মত বীর সিংহনাদ, কাশ্মীর দেশের রাজা পুষ্করাক্ষ, সিন্ধু দেশের রাজা শত্রুর দর্পহারী সিন্ধুষেণ, এদের লইয়া পঞ্চম হইল পারসীক দেশের রাজা বিপুল অশ্বসৈন্যের অধিকারী মেঘ (মেঘনাদ)। আমার আর সন্দেহ নাই, এদেরই নাম গোড়ায় লিখিব। চিত্রগুপ্ত তাঁর খাতা হইতে এই নাম পুঁছিয়া ফেলিতে পারেন। ২০।

(চিন্তা করিয়া) অথবা নাই লিখিলাম, গোড়াটা এখন অপ্রকাশই থাকুক। (লেখার অভিনয় করিয়া) শার্ঙ্গরব।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, আজ্ঞা করুন।

চাণক্য—বৎস, শ্রোত্রিয়ের লেখা, অতিযত্নে লিখিলেও অস্পষ্টই হয়। তাই সিদ্ধার্থককে আমার এই কথা বল—"এই কথা গুলি কোনও এক ব্যক্তি অপর কোনও ব্যক্তির কাছে স্বয়ং বলিবে। অতএব শকটদাসকে

দিয়া একখানি পত্রে এগুলি লেখাও। শিরোনাম দিও না। তারপর আমার সঙ্গে আসিয়া দেখা কর। সাবধান, আমি লেখাইতেছি এ কথা তাহাকে বলিও না"।

শিষ্য—আচ্ছা। (নিষ্ক্রান্ত)।

চাণক্য—(স্বগত) হো হো! মলয়কেতুর দফা রফা হইল!

সিদ্ধার্থক—(পত্র হস্তে প্রবেশ করিয়া) আর্য্যের জয় হউক। এই শকটদাসের লেখা সেই পত্র খানি।

চাণক্য—(হাতে লইয়া) আহা চমৎকার লেখা! (পড়িয়া) ভদ্র, এই ছাপের আংটী দিয়া এতে ছাপ দাও।

সিদ্ধা—(তাই করিয়া) আর্য্য, এই ছাপ দেওয়া পত্র। আর কি করিতে হইবে?

চাণক্য—ভদ্র, একটী কাজ খুব বিশ্বাসী লোককে দিয়া করান আবশ্যক; তোমাকে সে কাজে নিযুক্ত করিতে চাই।

সিদ্ধা—(সহর্ষে) আর্য্য, অনুগৃহীত হইলাম। আজ্ঞা করুন এ দাসকে আর্য্যের কোন্ কাজ করিতে হইবে।

চাণক্য—আগে বধ্যস্থানে যাও। ঘাতকদের বুঝাও যে তুমি রাগের ভাণ করিয়া ডান চোক্ ছোট করিলে একটা ইঙ্গিত হইবে, তার অর্থ এই। তারপর তারা ইঙ্গিতে অর্থ বুঝিলে ভয়ের ভাণ করিয়া ইতস্ততঃ পলাইয়া যাইবে। তখন তুমি শকটদাসকে বধ্যস্থান হইতে লইয়া গিয়া রাক্ষসের কাছে পৌঁছাইয়া দিবে। রাক্ষস সুহৃদের প্রাণরক্ষা করিয়াছ দেখিয়া নিশ্চিত তোমাকে পারিতোষিক দিবে। সেটী গ্রহণ করিও। তারপর কিছুকাল রাক্ষসেরই সেবা করিবে। তারপর যখন শত্রুরা কুসুমপুরের খুব কাছে আসিবে তখন এই কাজটী করিতে হইবে (কাণে উপদেশ)।

সিদ্ধা—আর্য্যের যে আজ্ঞা।

চাণক্য—শার্ঙ্গরব, শার্ঙ্গরব।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, আজ্ঞা করুন।

চাণক্য—কালপাশিক ও দণ্ডপাশিককে আমার এই কথা বল—"বৃষলের আদেশ, জীবসিদ্ধিনামে যে সন্ন্যাসী রাক্ষসের পাঠানো বিষকন্যা দিয়া পর্বতককে মারিয়াছিল, তাকে তার এই এই দোষ ঘোষণা করিয়া লাঞ্ছনা করিয়া নগর হইতে বাহির করিয়া দাও।"

শিষ্য—আচ্ছা। (পরিক্রমণ)।

চাণক্য—বৎস, থাম থাম। "এই যে আর এক ব্যক্তি, শকটদাস নামে কায়স্থ, যে রাক্ষসের পরামর্শে সর্ব্বদা আমার প্রাণনাশের চেষ্টায় আছে, তাকে তার এই দোষ ঘোষণা করিয়া শূলে চড়াও আর তার পরিবারবর্গকে কারাগারে দাও।"

শিষ্য—আচ্ছা (নিষ্ক্রান্ত)।

চাণক্য—(চিন্তার অভিনয় করিয়া স্বগত) এতে দুরাত্মা রাক্ষস গৃহীত হইবে তো ?

সিদ্ধা—আর্য্য গৃহীত হইল।

চাণক্য—(সহর্ষে স্বগত) হো হো ! রাক্ষস গৃহীত হইল ; (প্রকাশ্যে) ভদ্র, এ কে গৃহীত হইল ?

সিদ্ধা—আর্য্যের আদেশ গৃহীত হইল। তবে কার্য্যসিদ্ধির চেষ্টায় যাই।

চাণক্য—(ছাপের আংটী ও পত্র দিয়া) যাও, তোমার কার্য্যসিদ্ধি হউক।

সিদ্ধা—আচ্ছা (নিষ্ক্রান্ত)।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, কালপাশিক ও দণ্ডপাশিক বলিল—এই যে দেব চন্দ্রগুপ্তের আজ্ঞা পালন করিতেছি।

চাণক্য—ভাল। বৎস এখন মণিকার মহাজন চন্দনদাসকে দেখিতে চাই।

শিষ্য—আচ্ছা। (বাহিরে যাইয়া ও চন্দনদাসের সহিত প্রবেশ করিয়া) এই দিকে, ওহে মহাজন, এই দিকে।

চন্দনদাস—(স্বগত) চাণক্যের দয়া নাই, সে হঠাৎ ডাকিলে নির্দোষ ব্যক্তির মনে ভয় হয়, আমি তো দোষী, আমার আর কথা কি? তাইতে ধনসেন প্রভৃতি যারা আমার বাড়ীতে থাকে তাদের বলিয়াছি—"হত-ভাগা চাণক্য কখন খানা তল্লাসী করিবে বলা যায় না—অতএব অমাত্য রাক্ষসের পরিজনকে সাবধানে সরাইয়া ফেল। আমার যা হয় হউক।"

শিষ্য—ওহে মহাজন, এইদিকে এইদিকে।

চন্দন—এই যাচ্চি। (উভয়ের পরিক্রমণ)।

শিষ্য—(নিকটে গিয়া) গুরুদেবে, এই মহাজন চন্দনদাস।

চন্দন—আর্য্যের জয় হউক।

চাণক্য—(দৃষ্টির অভিনয় করিয়া) শ্রেষ্ঠিন্, তোমার আগমন শুভ হউক। এই আসন, বস।

চন্দন—(প্রণাম করিয়া) আর্য্য কি জানেন না যে অপমান অপেক্ষা অনুচিত সম্মানে মনে অধিক কষ্ট হয়? অতএব মাটীতেই বসি, তাই আমার যোগ্য।

চাণক্য—ওহে শ্রেষ্ঠিন্, না, তা করো না। আমরা তোমাকে আসনের যোগ্যই মনে করি। অতএব আসনেই বস।

চন্দন—(স্বগত) এ দুষ্ট কি একটা মতলব করিয়াছে। (প্রকাশ্যে) আর্য্যের যে আজ্ঞা। (উপবেশন)।

চাণক্য—ওহে শ্রেষ্ঠিন্ চন্দনদাস, মহাজনীর সুদ ও কারবারের লাভ পোষাইতেছে তো?

চন্দন—(স্বগত) বেশী আদর ভয়ের কথা। (প্রকাশ্যে) নয় তো কি (আজ্ঞে হাঁ)? আর্য্যের প্রসাদে আমার বাণিজ্যের কোন ও ক্ষতি হয় নাই।

চাণক্য—চন্দ্রগুপ্তের দোষ দেখিয়া প্রজারা পূর্ব রাজার গুণ স্মরণ করিয়া দুঃখ করে না তো?

চন্দন—(কাণ চাপা দিয়া) পাপ কথা বলিবেন না। শরতের রাত্রিতে

পূর্ণচন্দ্রের উদয়ে যেমন আনন্দ হয় প্রজারা চন্দ্রশ্রী হইতে তেমনই আনন্দ পাইতেছে।

চাণক্য—ওহে শ্রেষ্ঠিন্, যদি তাই হয়, তবে প্রজার সন্তোষ বিধান করিয়া রাজা প্রতিদান আশা করেন।

চন্দন—আর্য্য আজ্ঞা করুন, আমা হইতে কি, কতটাই বা চান।

চাণক্য—ওহে শ্রেষ্ঠিন্, এখন চন্দ্রগুপ্তের রাজ্য, নন্দের রাজ্য নহে। নন্দেরই অর্থের দিকে লোভ ছিল, অর্থ হইলেই তাহার সন্তোষ হইত। চন্দ্রগুপ্তের সন্তোষ তোমাদের ক্লেশের অভাবেই হয়।

চন্দন—(সহর্ষে) আর্য্য, অনুগৃহীত হইলাম।

চাণক্য—ওহে শ্রেষ্ঠিন্, তোমার উচিত ছিল জিজ্ঞাসা করা যে সেই ক্লেশের অভাবটা কি করিয়া হয়।

চন্দন—আর্য্য, আজ্ঞা করুন।

চাণক্য—সংক্ষেপে বলি রাজার বিষয়ে বিরুদ্ধ ব্যবহার ত্যাগ করিতে হইবে।

চন্দন—এমন হতভাগা কে আছে যে আর্য্য তাকে রাজার বিরোধী মনে করেন?

চাণক্য—তুমিই তো সকলের আগে।

চন্দন—(কাণ চাপা দিয়া) পাপ কথা বলিবেন না, বলিবেন না। তৃণের বিরোধ আগুনের সঙ্গে, এ কি রকম?

চাণক্য—বিরোধটা এই রকম যে তুমি রাজার অহিতকারী অমাত্য রাক্ষসের পরিজনকে নিজের ঘরে নিয়া লুকাইয়া রাখিয়াছ।

চন্দন—আর্য্য, এ মিথ্যা কথা, কোন ও লোকে না জানিয়া আপনাকে বলিয়া থাকিবে।

চাণক্য—ওহে শ্রেষ্ঠিন্, ভয় নাই। পূর্ব রাজার কর্মচারীরা ভয় পাইয়া পুরবাসীদের অনিচ্ছায়ও তাহাদের বাড়ীতে গৃহজন রাখিয়া দেশান্তরে চলিয়া যাইতেছে। এতে পুরবাসীদের দোষ হয় না। কিন্তু পরে তাহাদের লুকাইয়া রাখাতে দোষ হয়।

চন্দন—ব্যাপারটা এইরূপই বটে। অমাত্য রাক্ষসের পরিজন তখন আমার বাড়ীতে ছিল।

চাণক্য—আগে বলিলে 'মিথ্যা' এখন বলিতেছ 'ছিল'। এ দুই কথার পরস্পর মিল হয় না।

চন্দন—আমার কথার চাতুরী ঐ টুকুমাত্র।

চাণক্য—ওহে শ্রেষ্ঠিন্, চন্দ্রগুপ্ত এখন রাজা, চাতুরীর আর অবকাশ নাই। অতএব রাক্ষসের গৃহজনকে সমর্পণ কর, তোমার ছল দূর হউক।

চন্দন—আর্য্য, এই যে বলিলাম অমাত্য রাক্ষসের পরিজন আমার বাড়ীতে ছিল।

চাণক্য—ভাল, এখন কোথায় গেল ?

চন্দন—জানি না।

চাণক্য—(হাসিয়া) তাইতো, জান না বটে! ওহে শ্রেষ্ঠিন্, ভয় তোমার মাথায়, প্রতীকার অনেক দূরে।

চন্দন—(স্বগত) এ কি উপস্থিত ?

এ যেন মাথার উপরে মেঘের গভীর গর্জন, দূরে দয়িতা ; মস্তকে সর্প বসিয়া আছে, দিব্যৌষধি হিমালয়ে! ২১।

চাণক্য—আরও দেখ—নন্দকে যেমন বিষ্ণুগুপ্ত—(অর্দ্ধোক্তে লজ্জার অভিনয়)—করিয়াছিল তেমনই চন্দ্রগুপ্তকে অমাত্য রাক্ষস উচ্ছিন্ন করিবে, এরূপ কখনও মনেও স্থান দিও না। দেখ—

বক্রণাস প্রভৃতি ভাল ভাল বীর ও নীতিজ্ঞ মন্ত্রী নন্দের ছিল; তথাপি নন্দের জীবন কালে তাহার রাজলক্ষ্মী টলমল করিতেছিল, মন্ত্রীরা তাহাকে অচলা করিতে পারে নাই। সেই শ্রী এখন কান্তির ন্যায় চন্দ্রগুপ্তের সঙ্গে এক হইয়া গিয়াছে, জগতের আনন্দ বিধান করিতেছে, কোন মূর্খ চন্দ্র হইতে কান্তি পৃথক্ করার চেষ্টায় ন্যায় শ্রীকে চন্দ্রগুপ্ত হইতে পৃথক্ করিতে চেষ্টা করিবে? ২২।

আরও দেখ—("সিংহ হাতী মারিয়া খাইয়াছে" ইত্যাদি পূর্ব্বোক্তের পুনরাবৃত্তি)।

চন্দন—(স্বগত) কাজের সঙ্গে এর ডাকের মিল আছে।

(নেপথ্যে কলকল শব্দ)।

চাণক্য—শাঙ্গ´রব জানিয়া আইস এ কি।

শিষ্য—আচ্ছা। (বাহিরে গিয়া পুনরায় প্রবেশ করিয়া) গুরুদেব এ রাজা চন্দ্রগুপ্তের আজ্ঞায় রাজার অনিষ্টকারী সন্ন্যাসী জীবসিদ্ধিকে লাঞ্ছনা করিয়া নগর হইতে বাহির করিয়া দেওয়া হইতেছে।

চাণক্য—সন্ন্যাসী! আহা হা!! অথবা রাজার অনিষ্টকরার ফল ভোগ কর। ওহে শ্রেষ্ঠিন্, অনিষ্টকারীর প্রতি এ রাজার এইরূপ উগ্র দণ্ড! অতএব আমার কথা শুন, আমি সুহৃৎ হইয়া তোমার হিতের কথা বলিতেছি, রাক্ষসের পরিজনকে উপস্থিত কর, চিরকালের জন্য বিচিত্র রাজপ্রসাদ ভোগ কর।

চন্দন—অমাত্যের পরিজন আমার গৃহে নাই। (নেপথ্যে পুনরায় কলকল শব্দ)।

চাণক্য—শার্ঙ্গরব, জান দেখি এটা কি।

শিষ্য—আচ্ছা (বাহিরে যাইয়া পুনরায় প্রবেশ করিয়া) গুরুদেব এও রাজার অহিতকারীই বটে। কায়স্থ শকটদাসকে শূলে দিতে নিতেছে।

চণক্য—নিজের কর্ম্মের ফল অনুভব করুক। ওহে শ্রেষ্ঠিন্, এই রাজা অহিতকারীর প্রতি এরূপ উগ্রদণ্ডই বটেন। তুমি রাক্ষসের স্ত্রীকে লুকাইয়া রাখিয়াছ, তোমাকে ক্ষমা করিবেন না। এতএব পরের স্ত্রী দিয়া নিজের স্ত্রী ও জীবন বাঁচাও।

চন্দন—আর্য্য, এ আমায় কি ভয় দেখাচ্চেন? অমাত্য রাক্ষসের পরিজন আমার গৃহে থাকিলেও দিতাম না, নাই তার আর কথা কি?

চাণক্য—চন্দন দাস, এই তোমার সঙ্কল্প?

চন্দন—অবশ্য। এই আমার দৃঢ়সঙ্কল্প।

চাণক্য—(স্বগত) সাধু! চন্দনদাস, সাধু।

শিবি বাঁচিয়া নাই। এখন এই কলিকালে পরের বিপদে সুলভ অর্থলাভ তুচ্ছ করিয়া আর কে এমন দুষ্কর কার্য্য করিবে? ২৩।

(প্রকাশ্যে) চন্দনদাস, এই তোমার সঙ্কল্প?

চন্দন—অবশ্য।

চাণক্য—(সক্রোধে) দুরাত্মন্, দুষ্ট বণিক্, রসো, তবে রাজার কোপটা একবার টের পাও দেখি।

চন্দন—প্রস্তুত আছি। আপনার পদের যোগ্য যা হয় করুন।

চাণক্য—শার্ঙ্গরব, আমার কথায় কালপাশিক ও দণ্ডপাশিককে বল—"এই দুষ্ট বণিক্‌কে শীঘ্র বাঁধ।" অথবা, যাউক। দুর্গরক্ষক বিজয়পালকে বল—"এর ঘরের জিনিষপত্র বাজেয়াপ্ত করিয়া এর স্ত্রীপুত্র সমেত বাঁধিয়া রাখ, ততক্ষণ আমি বৃষলকে জানাই। বৃষলই ইহার প্রাণ দণ্ডের হুকুম করিবে।"

শিষ্য—গুরুদেবের যে আজ্ঞা। ওহে মহাজন, এই দিকে এস, এই দিকে।

চন্দন—আর্য্য, এই যাচ্চি। (স্বগত) কি ভাগ্য! মিত্রের কাজে মরিব, মানুষসুলভ দোষে নয়। (শিষ্যের সহিত পরিভ্রমণ ও নিষ্ক্রমণ)।

চাণক্য—(সহর্ষে) হো হো! একবারে রাক্ষস হাতে আসিয়াছে। কিসে, বলিব?—

রাক্ষসের বিপদে এ ব্যক্তি নিজের প্রাণটাকে যেমন অপ্রিয়বস্তুর ন্যায় ত্যাগ করিতেছে, তেমন এর বিপদে সেও নিশ্চিতই প্রাণকে প্রিয় মনে করিবে না। ২৪।

(নেপথ্যে কলকল শব্দ)

শার্ঙ্গরব, শার্ঙ্গরব।

শিষ্য—(প্রবেশ করিয়া) গুরুদেব, আজ্ঞা করুন।

চাণক্য—এ কিসের গোলমাল?

শিষ্য—(দেখিয়া ও বুঝিয়া) গুরুদেব, শকটদাসকে মারিবে এমন সময় সিদ্ধার্থক এই তাকে বধ্যস্থান হইতে লইয়া পলাইল।

চাণক্য—(স্বগত) সাধু সিদ্ধার্থক ! কাজ আরম্ভ হইল। (প্রকাশ্যে) জোর করে নিয়ে পালাইল ? (সক্রোধে) বৎস, ভাগুরায়ণকে বল শীঘ্র এর ব্যবস্থা করুক।

শিষ্য—(বাহিরে গিয়া ও ফিরিয়া আসিয়া—সবিষাদে)—গুরুদেব, ধিক্, কি বিপদ! ভাগুরায়ণও পলাইয়াছে।

চাণক্য—(স্বগত) যাউক, কাজ সিদ্ধ হউক। (প্রকাশ্যে—যেন সক্রোধে) বৎস আমার কথায় ভদ্রভট, পুরুষদত্ত ডিঙ্গরাত, বলগুপ্ত, রাজসেন, রোহিতাক্ষ ও বিজয়বর্মাকে বল শীঘ্র ছুটিয়া গিয়া দুরাত্মা ভাগুরায়ণকে ধরিয়া আনুক।

শিষ্য—আচ্ছা। (বাহিরে যাইয়া ও ফিরিয়া আসিয়া—সবিষাদে) হায় ধিক্। কি বিপদ! তাবৎ রাজ্যটাই যেন ওলট্ পালট্ হইয়া গিয়াছে ভদ্রভট প্রভৃতি তাহারা ও আরও আগে ভোরেই পলাইয়াছে।

চাণক্য—(স্বগত) পথে এদের সকল রকমে মঙ্গল হউক। (প্রকাশ্যে) বৎস, দুঃখ কেন ? দেখ—

যারা মনে মনে একটা কিছু মতলব আঁটিয়া চলিয়া গিয়াছে তারা তো আগে হইতেই গিয়াছে বলিতে পার। যারা আছে তারাও না হয় যাবার সব যোগাড় করুক। কেবল একা এই আমার বুদ্ধিটা যেন না যায়; কাজ হাসিল করিতে এ বুদ্ধি শত সেনারও অধিক। নন্দের বিনাশের সময়ে লোকে এর প্রতাপের মহিমা দেখিয়াছে। ২৫।

(উঠিয়া আকাশের দিকে দৃষ্টিপাত করিয়া) দুরাত্মা ভদ্রভট প্রভৃতিকে এই ধরিয়া আনিতেছি। (স্বগত) দুরাত্মন্ রাক্ষস, এখন কোথায় যাবে ?

তুমি আমাদের সকলকে ছাড়িয়া একা রহিয়াছ, অকাতরে অর্থব্যয় করিতেছ, মত্ততার প্রভাবে তোমার গর্ব হইয়াছে ও নিজের মনে বেড়াইয়া বেড়াইতেছে। আর দেরি নাই। তোমাকে এখনই আমি বুদ্ধি বলে বনগজের মত বাঁধিয়া বৃষলের জন্ম কাজে লাগাইব। ২৬।

(সকলে নিক্রান্ত)

প্রথম অঙ্ক

দ্বিতীয় অঙ্ক

(মলয়কেতুর রাজধানী)

(সাপুড়ের প্রবেশ)

সাপুড়ে—যারা ঔষধের প্রযোগ জানে, মণ্ডলগুলি ঠিক ঠিক আঁকিতে পারে, ও আত্মরক্ষার জন্য মন্ত্রের উপর নির্ভর করে, তারাই বড় বড় সাপ বশে রাখিয়া চলা ফেরা করিতে পারে। ১।

(অপ্রবিষ্ট পাত্রবিশেষের প্রতি) আর্য্য, আপনি কি জিজ্ঞাসা করিতেছেন—কে আমি? আর্য্য, আমি সাপুড়ে, আমার নাম জীর্ণবিষ। কি বল্‌চেন—আপনিও সাপ খেলাইবেন? বলি, আপনি কি কাজ করেন? কি বল্‌চেন—"রাজবাড়ীর চাকর আমি"? তবে আপনি সাপনিয়েই তো খেলা কচ্চেন! কিসে, শুন্‌তে চান? মন্ত্র ও ঔষধ জানে না এমন সাপুড়ে, অঙ্কুশ নাই এমন ক্ষেপা হাতীর মাহুত, চাকরী পেয়ে গুমর হইয়াছে এমন রাজপুরুষ—এই তিনটীর মৃত্যু অবধারিত! কি হোলো? এযে দেখ্‌তে না দেখ্‌তেই চলে গেল! (আবার অপ্রবিষ্টের প্রতি) আর্য্য, আপনি কি জিজ্ঞাসা করিতেছেন—"এই ছোট ছোট প্যাট্রা গুলিতে কি?" আর্য্য এ আমার করে খাবার হেতু, সাপ। কি বলচেন—"দেখ্‌তে চাই? আর্য্য, মাপ করবেন, এ দেখাবার জায়গা নয়। তবে যদি সখ হইয়া থাকে, আসুন এই বাড়ীতে দেখাচ্চি। কি বল্‌ছেন—"এ প্রভু অমাত্য রাক্ষসের বাড়ী আমাদের মত লোকের যাওয়ার হুকুম নাই?" তবে আপনি যান্। আমি কিন্তু ব্যবসার প্রসাদে এখানেও যাইতে পারি। কি হেলো! এও যে চলে গেল!

(সংস্কৃত ধরিয়া স্বগত) আহা কি আশ্চর্য্য? চাণক্যের পরামর্শে চালিত চন্দ্রগুপ্তকে যখন দেখি, মনে করি যেন রাক্ষসের চেষ্টা বৃথা।

রাক্ষসের পরামর্শে চালিত মলয়কেতুকে দেখিলে মনে হয় যেন চন্দ্রগুপ্ত সিংহাসন হইতে টলিয়াছে। কেন, বলিব ?—

কৌটিল্য নিজের বুদ্ধিরূপ রজ্জুদ্বারা রাজা মৌর্য্যের লক্ষ্মীকে দৃঢ়রূপে বাঁধিয়াছে, তাহার নড়িবার যো নাই, সে স্থির, ইহাই মনে হয়। আবার দেখিতেছি রাক্ষস সাম, দান, ভেদ, বিগ্রহ এই চারি হাতে যেন তাহাকে টানিয়া লইয়া যাইতেছে। ২।

উভয় মন্ত্রীই বড়, উভয়ই বুদ্ধিমান্, এঁদের এই বিরোধে নন্দকুলের রাজলক্ষ্মী কি করিবেন যেন বুঝিতে পারিতেছেন না।

গভীর বনে হস্তীনীর জন্য দুই বনগজ যখন যুদ্ধ করে তখন হস্তিনী যখন যার জয় হয় ভয়ে ছুটিয়া আসিয়া তারই পাশে দাঁড়ায়। এখানে এই দুই মহামন্ত্রীর যুদ্ধে কাহার ও জয় পাকা হইতেছে না বলিয়া রাজশ্রী একবার এদিকে একবার ও দিকে করিয়া দুয়ের মধ্যের জায়গাটাতে বার বার যাতায়াত করিতেছেন ও যেন ক্লান্ত হইয়া পড়িয়াছেন। ৩।

তা এখন অমাত্যরাক্ষসের সঙ্গে দেখা করি। (খানিকটা চলিয়া দাঁড়াইল)।

তারপর আসনে স্থিত চিন্তায় মগ্ন ভৃত্য সহ রাক্ষসের প্রবেশ)

রাক্ষস—(সজলনেত্রে) কি কষ্ট! হায়, কি কষ্ট!

বীরত্ব ও সুনীতির প্রয়োগে নন্দগণ শত্রুর উচ্ছেদ করিয়াছিলেন, কিন্তু যদুবংশের ন্যায় তাঁহাদের সেই বিশাল বংশ নির্দয় নিয়তির তাড়নে ক্ষয় হইয়াছে। এখন চিন্তায় মনকে আকুল করিয়া, রাত্রি দিন জাগরূক থাকিয়া, আমি যে বিচিত্র উপায় প্রণালীর উদ্ভাবন করিতেছি, তার যে অবলম্বন নাই! এযে ভিত্তীহীন চিত্রকর্ম্মের মত নিরাশ্রয়। এ আমি কার জন্য করি! ৪।

তবে অন্য দিকেও দেখিবার আছে—

পরের দাসত্ব স্বীকার করিয়াছি, প্রাণপণে যত্ন করিয়া নীতিপ্রয়োগে মন দিতেছি, এ স্বামিভক্তি ভুলিয়া গিয়াছি বলিয়া নয়, নন্দে যেমন ভক্তি ছিল তেমনই আছে; বিষয়ভোগের অভিলাষ এখনও প্রবল তাই

বলিয়াও নয়, আমার আর ভোগে স্পৃহা নাই ; প্রভুর অনুগমনে প্রাণ-ত্যাগে ভয় হইতেছে বলিয়াও নয় ; বা নীতিপ্রয়োগে চাণক্যকে জয় করিয়া জগতে যশস্বী হইব বলিয়াও নয়। বস্তুতঃ যদি শত্রুকে বধ করিতে পারি তবে স্বর্গে থাকিয়াও প্রভু সন্তুষ্ট হইবেন—প্রভুর সেবা করা হইবে—ইহাই আমার অভিপ্রায়। ৫।

(আকাশের দিকে চাহিয়া সজল নেত্রে) হে ভগবতি কমলালয়ে, তুমি নিতান্তই গুণের আদর জান না।

কেন বলি শুন—

প্রভু নন্দ তোমার আনন্দ বিধান করিতেন, তথাপি তাঁহাকে ছাড়িয়া মুরার গর্ভে তাহার যে এক শত্রুপুত্র জন্মিয়াছিল তাহাকে তুমি কেন আশ্রয় করিলে বল দেখি ? তুমি যথার্থই চপলা। গন্ধগজের নাশে যেমন তাহার মদজলের রেখাও লুপ্ত হয় তেমনই কেন মরিলে না ? ৬।

আবার দেখ, নীচবংশে তোমার জন্ম,

হে পাপিনি মুরার পুত্রের কুল নাই, তাহাকে পতিরূপে বরণ করিলে, জিজ্ঞাসা করি সংসারের মহাকুলীন সকল রাজাই কি চাণক্যের কোপানলে ভস্ম হইয়া গিয়াছিল ? অথবা অকারণ তোমাকে তিরস্কার করিতেছি—স্ত্রীলোকের বুদ্ধি স্বভাবতঃ কাশফুলের আগার মত চঞ্চল, সে পুরুষের গুণ দেখিতে চাহে না ; দোষ তোমার নহে, দোষ স্ত্রীজাতির।

তবে আবার বলি, হে দুঃশীলে, তুমি যাহাকে আশ্রয় করিয়াছ তাহাকে মারিয়া তোমার আশা নাশ করিব। (চিন্তা করিয়া) নগর হইতে বাহির হইয়া আসার সময়ে প্রিয়মিত্র চন্দনদাসের গৃহে গৃহজন রাখিয়া আসিয়া ঠিকই করিয়াছি। কেন বলিব ? প্রভু নন্দের যে সকল সেবক আমার সহিত এক উদ্দেশ্যে কুসুমপুরে আছে, তাহারা ইহাতে আর মনে করিবে না যে রাক্ষস কুসুমপুরের আক্রমণে উদাসীন, কাজেই তাহাদের যত্ন শিথিল হইবে না। শকটদাসকে বিপুল অর্থসহ সেখানে রাখিয়াছি, সে শত্রুর কার্য্য পণ্ড করিবে ও চন্দ্রগুপ্তের শরীরে আঘাতের জন্য যাহা-দিগকে বিষ প্রভৃতি প্রয়োগ করিবে বলিয়া আমি নিযুক্ত করিয়াছি,

তাহাদের হাত করিয়া রাখিব। শত্রুর জোট ভাঙ্গিবার জন্য ও সর্ব্বদা শত্রুর সন্ধান পাইব বলিয়া জীবসিদ্ধি প্রভৃতি মিত্রগণকে নিযুক্ত করিয়াছি। তা, এবিষয়ে আর বেশী বলিয়া কি হইবে?

শত্রুর প্রতি বৎসল প্রভু ব্যাঘ্র শিশুর ন্যায় যে পুত্রটীকে লালন পালন করিয়া স্বয়ং সবংশে হত হইলেন, বুদ্ধিরূপ বাণে তারই মর্ম ভেদ করিব। তবে, দৈবকে দেখিতে পাই না, সেই যদি বর্মের মত হইয়া আমার সেই বাণ আটকায়, বলিতে পারি না। ৮।

(তারপর কঞ্চুকীর প্রবেশ)

কঞ্চুকী—চাণক্যে নীতি যেমন নন্দকে মারিয়া কুসুমপুরে মৌর্য্যকে প্রতিষ্ঠিত করিয়াছে, সেইরূপ জরা আমার অন্তরে ক্রমে আমাকে বিনাশ করিয়া ধর্মের প্রতিষ্ঠা করিয়াছে। মৌর্য্যের ন্যায় সেই ধর্মেরও বৃদ্ধি হইতেছে। কিন্তু বহুকাল রাজসেবা করিয়াছি তাই লোভ অন্তরে রহিয়া গিয়াছে। রাক্ষস যেমন মৌর্য্যের জয়ের চেষ্টায় আছে কিন্তু কিছু করিতে পারিতেছে না, তেমন লোভ ও আমার ধর্মের উচ্ছেদে যত্নবান্, কিন্তু কৃতকার্য্য হইতেছে না। ৯।

(পরিক্রমণ করিয়া ও অগ্রসর হইয়া) এই অমাত্য রাক্ষসের বাড়ী, ভিতরে যাই। (প্রবেশ করিয়া ও দেখিয়া) আপনার মঙ্গল হউক।

রাক্ষস—আর্য্য প্রণাম করি, প্রিয়ংবদক, আসন আন।

পুরুষ—এই আসন, আর্য্য বসুন।

কঞ্চুকী—(উপবেশন করিয়া) কুমার মলয়কেতু আর্য্যকে বলিতেছেন "বহুকাল আর্য্য অলঙ্কার ধারণ ত্যাগ করিয়াছেন, এটী আমার মনে বড়ই লাগে। পূর্ব্বপ্রভুর গুণ সহসা ভুলিয়া যাওয়া যায় না, তথাপি আশা করি আর্য্য আমার অনুরোধ রক্ষা করিবেন।" (এই বলিয়া আভরণগুলি দেখাইয়া) এই আভরণগুলি কুমার নিজের শরীর হইতে খুলিয়া পাঠাইলেন, আশা করি আর্য্য ধারণ করিবেন।

রাক্ষস—আর্য্য জাজলি, কুমারকে আমার কথায় বলুন—"আপনার

গুণের পক্ষপাতী হইয়া পূর্ব প্রভুর গুণ যথার্থই ভুলিয়া গিয়াছি। কিন্তু—

শত্রু আমার অঙ্গ প্রত্যঙ্গগুলির উপর অপমানের বোঝা চাপাইয়াছে, সেগুলি ম্রিয়মাণ হইয়া অক্ষম হইয়াছে, ইহাদের আবার সংস্কার কি? মনে করিয়াছি যতদিন শত্রুমণ্ডল নিঃশেষ করিয়া মারিয়া আপনার মত পুরুষসিংহের স্বর্ণসিংহাসন পাটলিপুত্রে সুগাঙ্গ প্রাসাদে বসাইতে না পরিব তত দিন কিছু মাত্র অলঙ্কার ধারণ করিব না। ১০।

কঞ্চুকী—অমাত্য নেতা থাকিতে কুমারের, পক্ষে এ সুলভ, অতএব কুমারের এই প্রথম অনুরোধ রক্ষা করুন।

রাক্ষস—আর্য্য, যেমন কুমারের, তেমন আপনারও কথা ফেলিতে পারি না। তবে আসুন, কুমারের আদেশ পালন করি।

কঞ্চুকী—(ভূষণবিন্যাসের অভিনয় করিয়া) আপনার মঙ্গল হউক, আমি চলিলাম।

রাক্ষস—আর্য্য, প্রণাম করি। (কঞ্চুকী নিষ্ক্রান্ত)। প্রিয়ংবদক, দেখ কে আমার সঙ্গে দেখা করিতে আসিয়া দরজায় দাঁরাইয়া আছে।

পুরুষ—আমাত্যের যে আজ্ঞা। (পরিক্রমণ করিয়া ও সাপুড়েকে দেখিয়া) আর্য্য আপনি কে?

সাপুড়ে—ভদ্র, আমি সাপুড়ে, নাম জীর্ণবিষ। অমাত্যের সম্মুখে সাপ খেলাইতে চাই।

পুরুষ—একটু দাঁড়াও, অমাত্যকে বলি। (রাক্ষসের নিকট গিয়া) এ সাপুড়ে, সাপ খেলাইতে চায়।

রাক্ষস—(বাম চক্ষুর স্পন্দন অভিনয় করিয়,—স্বগত) একি! প্রথমেই সর্পদর্শন! (প্রকাশ্যে) প্রিয়ংবদক, আমার সাপের সখ নাই। তবে, একে সন্তুষ্ট করিয়া বিদায় কর।

প্রিয়ং—আচ্ছা। (সাপুড়ের কাছে গিয়া) আর্য্য আপনি সাপ দেখাইয়া বেড়াইতেছেন; এতে অমাত্য তুষ্ট হইয়া এই পারিতোষিক দিলেন, সাপ দেখিতে চান না।

সাপুড়ে—ভদ্রমুখ, অমাত্যকে বল যে আমি শুধু সাপুড়ে নই, প্রাকৃত কবিও বটে। অতএব আমাকে দেখা দিয়া যদি অমাত্য অনুগ্রহ না করেন, তবে এই পত্র খানি পড়ুন।

প্রিয়ং—(পত্র লইয়া রাক্ষসের নিকটে গিয়া) আর্য্য, এ অমাত্যকে বলিতেছে—"আমি শুধু সাপুড়ে নই, প্রাকৃত কবিও বটে। অতএব যদি অমাত্য আমাকে দেখা দিয়া অনুগ্রহ না করেন তবে অন্ততঃ এই পত্রখানি পড়ুন"।

রাক্ষস—(পত্র লইয়া পাঠ)

ভ্রমর নিজের নৈপুণ্যে কুসুমের রস নিঃশেষ করিয়া পান করিয়া যাহা উদ্গিরণ করে তাহাতে অন্যের কাজ হয়। ১১।

(চিন্তা করিয়া—স্বগত) আ! কবিতার অর্থ আমি তোমার চর, কুসুমপুরের বৃত্তান্ত জানি"। নানা কার্য্যে ব্যস্ত থাকি, আর চরও অনেক ভুলিয়াই গিয়াছিলাম, এখন মনে পড়িল। এ নিশ্চয় বিরাধগুপ্ত সাপুড়ের সাজে আসিয়াছে। (প্রকাশ্যে) প্রিয়ংবদক, একে আসিতে দাও। এ সুকবি, এর কাছ থেকে মিষ্ট কথা শুনিতে হইবে।

প্রিয়ং—আচ্ছা। (সাপুড়ের কাছে গিয়া) আর্য্য, অমাত্যের কাছে চলুন।

সাপুড়ে—(নিকটে যাইয়া ও দেখিয়া—সংস্কৃত ভাষায় স্বগত) এই সেই অমাত্য রাক্ষস, যাঁহার উদ্যমের ভয়ে এখনও শ্রী মৌর্য্যের বক্ষঃস্থলে নিশ্চিত ভাবে থাকিতে পারিতেছেন না। ১২।

(প্রকাশ্যে) অমাত্যের জয় হউক।

রাক্ষস —(দেখিয়া) আ! বিরাধ —(অর্দ্ধোক্তে) এতই দাঁড়ি গোঁপ হইয়াছে! প্রিয়ংবদক, সাপ লইয়া এখন একটু আমোদ করি, পরিজনেরা খাইয়া বিশ্রাম করুক, তুমিও নিজের জায়গা ছাড়িও না।

প্রিয়ং—আচ্ছা। (পরিজন সহ নিষ্ক্রান্ত)।

রাক্ষস—সখে বিরাধগুপ্ত, এই আসন, বস। (বিরাধগুপ্তের উপবেশন)

রাক্ষস—(সূক্ষ্ম লক্ষ্য করিয়া) আহা! প্রভুর পাদপদ্মের সেবকগণের এই দশা! (রোদন)।

বিরাধ—অমাত্য, শোক করিবেন না। অচিরে আপনি আমাদের পূর্বাবস্থা ফিরাইয়া আনিবেন।

রাক্ষস—সখে, কুসুমপুরের বৃত্তান্ত বর্ণন কর।

বিরাধ—অমাত্য, কুসুমপুরের কথা বিস্তীর্ণ, কোথা হইতে বলিব?

রাক্ষস—সখে, চন্দ্রগুপ্তেরই নগরপ্রবেশের পর হইতে যাহাদিগকে আমি বিষ প্রভৃতি প্রয়োগের জন্য নিযুক্ত করিয়াছিলাম তাহারা কি করিল আমূল শুনিতে চাই।

বিরাধ—এই বল্‌চি। কথাটা হচ্চে, চাণক্যের পরামর্শে চলিয়া চন্দ্রগুপ্ত ও পর্বতেশ্বরের শক, যবন, কিরাত, কাম্বোজ, পারসীক, বাহ্লীক প্রভৃতি সৈন্যেরা প্রলয়ে জল উছ্‌লাইয়া উঠিলে সাগর যেমন হয় সেইরূপ আসিয়া চারিদিক হইতে কুসুমপুর ঘিরিয়া লইল।

রাক্ষস—(অসি নিষ্কোষ করিয়া সসম্ভ্রমে) হাঁ! আমি থাকতে কে কুসুমপুর ঘিরিবে! প্রবীরক, প্রবীরক এখন শীঘ্র—

তীরন্দাজেরা প্রাচীরের বাহিরে চারিদিকে দ্রুত চলিতে থাকুক, শত্রুর হাতী ঘটা ভাঙ্গিতে পারে এমন বাছা হাতী গুলি যাইয়া ফটকের বাহিরে দাঁড়াউক। এতে শত্রুর বল দুর্বল হইলে আমি বাহিরে যাইয়া আক্রমণ করিব. যারা যশ চায়, মৃত্যুর ভয় ছাড়িয়া শত্রুর গায়ে আঘাত করিতে চায়, তারা আমার সহিত যাইতে প্রস্তুত হউক। ১৩।

বিরাধ—অমাত্য, ব্যস্ত হইবেন না। এ পুরাতন কথা বলিতেছি।

রাক্ষস—(দীর্ঘ নিঃশ্বাস ফেলিয়া) কি কষ্ট। এ দুর্ঘটনা ঘটিয়া গিয়াছে! আমি ভাবিলাম এই সেই কাল। (অস্ত্র ত্যাগ করিয়া) হা! দেব নন্দ, রাক্ষসের প্রতি আপনার পরম অনুগ্রহ এখনও মনে আছে। এই যুদ্ধের সময় আপনি—

“শুভ্র যে মেঘের মত নীল শত্রুর হাতীর ঘটা চলিয়াছে, ও খানে

রাক্ষসকে যাইতে বল" ; "ঐ যে শত্রুর অশ্বসৈন্য বাঁধ ভাঙ্গা জলের মত লাফাইয়া চলিতেছে, ওগুলিকে রাক্ষস যাইয়া থামাউক" ; "রাক্ষস ঐ শত্রুর পদাতি সৈন্যগুলির উচ্ছেদ করুক" ; এই ভাবে আমার প্রতি আজ্ঞা পাঠাইতেন, স্নেহের বশে মনে করিতেন নগরে বুঝি হাজার রাক্ষস হাজির আছে। ১৪।

তারপর, তারপর ?

বিরাধ—তার পর দেব সর্বার্থসিদ্ধি দেখিলেন কুসুমপুর চারিদিকে ঘেরাও হইল, পুরবাসীদিগের অবরোধের প্রবল অত্যাচার বহু দিন চলিতে থাকিল, তিনি আর সহ্য করিতে পারিলেন না। আমাদের এমন বিপদেও শুধু পুরবাসিগণের খাতিরে আমাদিগকে ছাড়িয়া সুরঙ্গের পথে তপোবনে চলিয়া গেলেন। স্বামীর বিরহে আপনার সৈন্যগণের প্রযত্ন শিথিল হইয়া পড়িল। শত্রুর জয় হইল, কিন্তু পুরবাসিগণ দুঃসাহসে ভর করিয়া জয়ঘোষণায় ব্যাঘাত জন্মাইল। আপনি তাহাতে তাহাদের মনেব ভাব বুঝিলেন ও নন্দরাজ্য আবার প্রতিষ্ঠা করিবেন আশায় সুরঙ্গের পথে পথে নগরের বাহির হইতেন। আপনি যে বিষকন্যাকে চন্দ্রগুপ্তের নাশের জন্য নিযুক্ত করিয়াছিলেন তাহাদ্বারা বেচারী পর্বতেশ্বরের বিনাশ হইল—

রাক্ষস—সখে, আশ্চর্য্য দেখ—

অর্জুনকে মারিবার জন্য কর্ণ যেমন একঘ্নী শক্তি যত্নে রাখিয়া দিয়াছিলেন আমিও তেমনি চন্দ্রগুপ্তকে মারিব বলিয়া একঘ্নী বিষকন্যা রাখিয়াছিলাম। কিন্তু সেই শক্তি যেমন শ্রীবিষ্ণুর নিজের প্রয়োজনে তাঁহারই বধ্য ঘটোৎকচকে বিনাশ করিয়াছিল, তেমনই পোড়া বিষ্ণুগুপ্তের পরম প্রয়োজন সিদ্ধ করিবার জন্য সেই বিষকন্যা তাহারই বধ্য পর্বতকে বিনাশ করিল ! ১৫।

বিরাধ—অমাত্য, এটা নিয়তির খামখেয়ালী, অন্যে কি করিবে ?

রাক্ষস—তার পর, তার পর ?

বিরাধ—তারপর পিতার মৃত্যুতে ভয় পাইয়া কুমার মলয়কেতু পলাইয়া গেল। চাণক্য পর্বতকের ভ্রাতা বৈরোচককে বলিয়া কহিয়া আশ্বস্ত করিয়া তাহার বিশ্বাস জন্মাইল ও চন্দ্রগুপ্ত নন্দ পুরীতে প্রবেশ করিবে এ কথা প্রচার করিল। তখন হতভাগা চাণক্য কুসুমপুরের যত সূত্রধার, তাহাদের ডাকাইয়া বলিল—"লগ্নাচার্য্যের কথায় অর্দ্ধরাত্র সময়ে চন্দ্রগুপ্ত নন্দপুরীতে প্রবেশ করিবেন, অতএব পূর্বদ্বার হইতে আরম্ভ করিয়া তোমরা রাজপুরীর সংস্কার কর," তাতে সূত্রধরেরা বলিল—"আর্য্য দেব চন্দ্রগুপ্ত নন্দপুরী প্রবেশ করিবেন একথা সূত্রধার দারুবর্মা আগেই জানিতে পারিয়াছিল; সে সোণার ফটক প্রভৃতি বসাইয়া উত্তম উত্তম সংস্কারে পূর্বদ্বারের সংস্কার করিয়া রাখিয়াছে। আমরা এখন ভিতরে সংস্কার করিব।" তারপর, সূত্রধার দারুবর্মা, বলিবার আগেই, রাজপুরীর ফটক সংস্কার করিয়াছে, এতে যেন ব্যাটা চাণক্য কতই সন্তুষ্ট হইয়াছে এরূপ ভাব দেখাইয়া অনেকক্ষণ দারুবর্মার কার্য্যতৎপরতার সুখ্যাতি করিল ও বলিল—"দারুবর্মন্, শীঘ্রই তুমি, এ তৎপরতার উচিত ফল পাইবে।"

রাক্ষস—(উদ্বেগের সহিত) সখে, কিসে ব্যাটা চাণক্যের সন্তোষ হইল? মনে হয় দারুবর্মার চেষ্টায় ফল হয় নাই বা কুফল ফলিয়াছে, কারণ সে বুদ্ধির দোষেই হউক বা নন্দে ভক্তি অধিক বলিয়াই হউক আদেশের সময় পর্য্যন্ত অপেক্ষা না করিয়া ব্যাটা চাণক্যের মনে বিষম সন্দেহ জন্মাইয়াছে। তারপর, তারপর?

বিরাধ—তারপর লগ্ন ভাল বলিয়া অর্দ্ধরাত্র সময়ে চন্দ্রগুপ্ত নন্দ-পুরীতে প্রবেশ করিবে একথা শিল্পকার ও পুরবাসিগণকে বুঝাইয়া দিয়া হতভাগা চাণক্য সেই অর্দ্ধরাত্র সময়েই পর্বতকের ভাই বৈরোচককে চন্দ্রগুপ্তের সহিত এক আসনে বসাইয়া পৃথিবীর রাজ্য বিভাগ করিয়া দিল।

রাক্ষস—সত্যই কি পর্বতকের ভাই বৈরোচককে পূর্বের প্রতিশ্রুত রাজ্যের অর্দ্ধাংশ দিয়া ফেলিল।

বিরাধ—নয় তো কি ?

রাক্ষস—(স্বগত) অতিধূর্ত্ত ব্যাটা চাণক্য নিশ্চয় এ বেচারীরও কোনও প্রকার গুপ্তবধের ব্যবস্থা করিয়াছে, আর এদিকে পর্বতেশ্বরকে মারাতে যে অখ্যাতি হইয়াছে তাহা দূর করার জন্য জনসমাজে এই সাফাই প্রচার করিয়াছে। (প্রকাশ্যে) তারপর, তারপর ?

বিরাধ--তারপর রাত্রিতে চন্দ্রগুপ্ত নন্দপুরী প্রবেশ করিবেন একথা পূর্বেই প্রচারিত হইলে পর, বৈরোচকের অভিষেক করা হইল ; তাহার শরীর একখানি বর্ম্মে ঢাকিয়া দেওয়া হইল—সে যে সে বর্ম নয়, লোহার পাতে করা, কিন্তু সে পাতগুলিতে নানা বর্ণে মণি মুক্তা গোল আকারে বসান হইয়াছে বলিয়া পাতগুলি ও বিচিত্র বর্ণ হইয়া গিয়াছে ; তাহার চুল গুলি মনিময় মুকুটে আঁটিয়া বাঁধিয়া দেওয়া হইল বলিয়া দেখিতে অতি সুন্দর হইল ; সুরভি ফুলের মালা দুই কাঁধ হইতে আড় ভাবে দুই বগলের নীচে দিয়া পরাইয়া দেওয়াতে বক্ষঃস্থল যেন আলোকিত হইয়া গেল ; তখন অতি পরিচিতেরাও তাঁহার চেহারা চিনিতে পারিতে-ছিল না। তারপর হতভাগা চাণক্যের আদেশে তাহাকে চন্দ্রগুপ্তের বাহন চন্দ্রলেখা নামে যে মাদী হাতী ছিল তাহার উপর বসাইয়া দেওয়া হইল ; আর যে সকল রাজা চন্দ্রগুপ্তের অনুগমন করিয়া থাকেন তাঁহারাই তাহার অনুগমন করিতে লাগিলেন। এই অবস্থায় বৈরোচক দেব নন্দের পুরীতে প্রবেশ করিতে উদ্যত হইলে আপনার নিযুক্ত সূত্রধার দারুবর্ম্মা ভাবিল এ চন্দ্রগুপ্ত। সে আগে হইতেই কলের করা তোরণ বসাইয়া রাখিয়াছিল ; ঐ তোরণ তাহার উপর ছাড়িয়া দেওয়ার যোগাড় করিল ঠিক এই সময়ে চন্দ্রগুপ্তের অনুগামী রাজগণের বাহনগুলি বাহিরেই থামান হইল, রাজগণ বাহিরেই রহিলেন। চন্দ্রলেখার মাহুত বর্বরক আপনারই লোক ; সে হাতীর গায়ে যে সোনার ডাণ্ডা ঝুলান থাকে তাহাতে ছিদ্র করিয়া ছুরী লুকাইয়া রাখিয়াছিল। সেও বৈরোচককে চন্দ্রগুপ্ত মনে করিয়া মারিবার জন্য ঐ ছুরী খুলিবে বলিয়া ঐ সোনার ডাণ্ডা হাতে লইল।

রাক্ষস—দুয়েরই প্রয়াস অস্থানে করা হইল।

বিরাধ—হস্তিনী খুব বেগে চলিতেছিল, ডাণ্ডা হাতে করাতে সে ভাবিল, বুঝি বা বেগে চলার জন্য খুব জোরে মারিবে তাই চলন বদলাইয়া আস্তে চলিতে লাগিল। এদিকে দারুবর্মা আগেকার গতির হিসাবে যন্ত্রতোরণ ছাড়িয়া দিয়াছে, সেটী লক্ষ্য বৈরোচকে না পড়িয়া বর্বরকের উপর পড়িল, সে বেচারী চন্দ্রগুপ্ত ভ্রমে বৈরোচককে ছুইবার আগেই ছুরী টানিয়া বাহির করিয়া বাগাইতে না বাগাইতেই মারা পড়িল। তখন দারুবর্মা ভাবিল যন্ত্রতোরণ ছাড়ার জন্য তাহাকে তো নিশ্চিত মারিবে, তাই সে উচ্চ তোরণের জায়গায় থাকিয়াই যন্ত্র চালাইবার লোহার শলাটী তুলিয়া লইয়া হাতীর উপরেই বেচারী বৈরোচককে মারিয়া ফেলিল।

রাক্ষস—কি বিপদ্! জোড়া অনিষ্ট আসিয়া উপস্থিত! দৈবাধীন চন্দ্রগুপ্ত তো মরিলই না, অধিকন্তু বৈরোচক ও বর্বরক মারা পড়িল! ভাল সূত্রধর দারুবর্মার কি হইল?

বিরাধ—বৈরোচকের আগে আগে যে সকল পাইক যাইতেছিল তাঁহারা তাহাকে ইট্‌পেটা করিয়া ফেলিল।

রাক্ষস—(অশ্রুপূর্ণ নেত্রে) হা কষ্ট! আহা! স্নেহময় সুহৃৎ দারুবর্মা আমাকে ছাড়িয়া গেল! আচ্ছা, সেখানকার বৈদ্য অভয়দত্ত কি করিল?

বিরাধ—সবই করিল।

রাক্ষস—(সহর্ষে) কি? দুরাত্মা চন্দ্রগুপ্তকে মারিয়াছে!

বিরাধ—অমাত্য, দৈবাধীন সে মরে নাই।

রাক্ষস—(সবিষাদে) তবে কি বলিতেছ "সবই করিল?"

বিরাধ—সে চন্দ্রগুপ্তের জন্য বিষমিশ্রিত ঔষধ প্রস্তুত করিয়াছিল। চাণক্য উহা দেখিতে যাইয়া দেখিল সোণার পাত্রে ফেলাতে তার রং বদলিয়া গেল, তখন চন্দ্রগুপ্তকে বলিল—"বৃষল, এ ঔষধে বিষ মিশান আছে, খাইও না"।

রাক্ষস—ব্যাটা ভারী চালাক দেখছি। আচ্ছা, সে বৈদ্যের কি হইল?

বিরাধ—সেই ঔষধই তাকে খাওয়াইয়া মারিয়া ফেলিল।

রাক্ষস—(সবিষাদে) আহা; বিপুল জ্ঞানরাশির লোপ হইল। ভাল, প্রমোদকের কি হইল, যাকে তার শোবার ঘরের ভার দিয়াছিলাম?

বিরাধ—যা আর সকলের।

রাক্ষস (উদ্বেগের সহিত) কি রকম?

বিরাধ—আপনি তাকে প্রচুর অর্থ দিলেন, সে মূর্খ, বেজায় তাঁকে খরচ আরম্ভ করিল। যখন তাকে জিজ্ঞাসা করা হইল, এত টাকা কোথায় পাইলে, তখন একবার একথা একবার সেকথা বলিতে লাগিল। চাণক্য তাকে দারুণ যন্ত্রণা দিয়া মারিয়া ফেলিল।

রাক্ষস—(উদ্বেগের সহিত) কি! এতে ও দৈব আমাদিগকে আঘাত করিল! ভাল, চন্দ্রগুপ্ত ঘুমাইলে তাহাকে মারিবার জন্ত বীভৎসক প্রভৃতি আমার আদেশে রাজার শোবার ঘরের দেয়াতে সুড়ঙ্গ করিয়া পূর্ব হইতেই বাস করিতেছিল! তাহাদের সংবাদ কি?

বিরাধ—অমাত্য দারুণ সংবাদ।

রাক্ষস—(আবেগের সহিত) দারুণ সংবাদ কিসে? হতভাগা চাণক্য কখনই তারা ওখানে আছে এ টের পায় নাই।

বিরাধ—নয় তো কি অমাত্য? চন্দ্রগুপ্তের প্রবেশের আগেই চাণক্য শয়ন গৃহে প্রবেশ করিল। নিবিষ্ট হইয়া দেখিয়াই দেখিল দেয়ালের এক ছিদ্র দিয়া পিপ্ড়ার সার বাহির হইতেছে তাদের মুখে ভাতের কণা। তখনই বুঝিল ঘরের দেয়ালের ভিতরে মানুষ আছে। শয়ন ঘর পোড়াইয়া ফেলিল। ঘর পুড়িতে থাকিলে, ধোঁয়ায় বীভৎসক প্রভৃতির দৃষ্টিরোধ হইয়া গেল, তাহারা আগে থাকিতেই বাহিরে যাওয়ার যে পথ করিয়া রাখিয়ালি তাহা খুঁজিয়া পাইল না, আগুনে পুড়িয়া সেই খানেই সকলে মরিল।

রাক্ষস—(সজল নেত্রে) কি কষ্ট ! অহো কি কষ্ট ! সখে, হতভাগা দুরাত্মা চন্দ্রগুপ্তের অদৃষ্টের জোর দেখ ? কেন বল্‌ছি শুন্‌বে ?

তাকে মারিব বলিয়া যে বিষময়ী কন্যা গোপনে পাঠাইলাম, সে অদৃষ্টের জোরে তার রাজ্যের অর্দ্ধেকে দাবীদার পর্বতককে মারিল ! যারা অস্ত্র ও বিষ লইয়া প্রস্তুত ছিল তারাই নিজে তাতে হত হইল। নীতিপ্রয়োগ আমার, নানা প্রকার সুফল ভোগ মৌর্য্যের !!

বিরাধ—অমাত্য, তা হলেও যাতে হাত দিয়েছেন তা ছাড়তে পারেন না। দেখুন—

যারা নীচ পাত্র তারা বিঘ্নের ভয়ে কাজ আরম্ভই করে না। মধ্যম পাত্র হইলে সে কাজ আরম্ভ করে বটে, বিঘ্নের বাধা পাইয়া থামিয়া যায়। আর যারা আপনার ন্যায় উত্তম, তাঁরা বার বার বাধা পাইয়াও যাতে হাত দেন তা শেষ করেন। ১৭।

আবার দেখুন—

শেষনাগ পৃথিবীটা মাথায় করিয়াই আছেন, ফেলিয়া দেন না। কেন ? তাঁর কি গায়ে বোঝার চাপ লাগে না ? দিবাকর মোটেই থামেন না, তাঁর কি শ্রম বোধ নাই ? তা নয় ; বাহাদুর লোক যেটা করবো বলেছে, অক্ষমের মত সেটা ছাড়তে তার লজ্জা বোধ হয়। যে কাজে হাত দেওয়া হয় তার উদ্ধার করাই সাধুদের কুলধর্ম্ম। ১৮।

রাক্ষস—সখে, যে কাজ আরম্ভ করা হইয়াছে তা ছাড়া যায় না এতে তোমরা চক্ষের উপরই দেখিতেছ। তার পর, তার পর ?

বিরাধ—সেই হইতেই চাণক্য চন্দ্রগুপ্তের শরীর রক্ষার প্রতি সহস্র-গুণে সতর্ক হইয়াছে, পুরবাসিগণের মধ্যে যারা আপনার বিশ্বাসী লোক, তাদেরে খুঁজিয়া খুজিয়া "এদের দ্বারাই এ সব কাজ হইতেছে" এই বলিয়া দণ্ড দিয়াছে !

রাক্ষস—(উদ্বেগের সহিত) বল দেখি কাকে কাকে দণ্ড দিয়াছে ?

বিরাধ—প্রথমে দেখুন, সন্ন্যাসী জীবসিদ্ধিকে অপমান করিয়া নগরের বাহির করিয়া দেওয়া হইয়াছে।

রাক্ষস—(স্বগত) এটা বরং সহা যায় ! যার কিছু নাই, স্থানত্যাগে তার ক্লেশ হইবে না। (প্রকাশ্যে) বয়স্য, কি দোষ দিয়া তাকে তাড়ান হইল ?

বিরাধ—"এ লোকটা রাক্ষসের পাঠানো বিষকন্যা দ্বারা পর্বতেশ্বরকে মারিয়াছে" এই বলিয়া।

রাক্ষস—(স্বগত) সাধু কৌটিল্য, সাধু ! তুমি নীতির বীজ একটী পুঁতিলে, আর তার ফল কত হইল ! অর্দ্ধরাজ্যের দাবীদারটাকে সরাইলে ; তাতে যা অযশ তা তোমাকে স্পর্শ করিতে দিলে না ; আর সে অযশ আমার উপর চাপাইলে ! ১৯।

(প্রকাশ্যে) তার পর, তার পর ?

বিরাধ—তার পর "চন্দ্রগুপ্তের শরীরে আঘাত করিবার জন্য এ দারুবর্ম্মা প্রভৃতিকে লাগাইয়াছে" এই কথা নগরে ঘোষণা করিয়া শকটদাসকে শূলে দিয়াছে।

রাক্ষস—(সজলনেত্রে) হ ! সখে শকটদাস, এমন মৃত্যু তোমার নিতান্ত অযোগ্য। অথবা তুমি প্রভুর কাজে মরিয়াছ, তোমার জন্য আপশোষ নাই, আপশোষ আমাদের জন্য. নন্দকুলের উচ্ছেদেও যাদের বাঁচিবার সাধ।

বিরাধ—অমাত্য, প্রভুরই কাজ করিতে হইবে এই জন্য খাটিতেছেন বই নয়, বাঁচিবার সাধ মিটাইতেছেন কেন বলেন ?

রাক্ষস—সখে ঠিক বলিয়াছ।

স্বর্গগত প্রভুর অনুগমন না করিয়া কৃতঘ্ন হইলাম, সে শুধু এই অভিপ্রায়েই, বাঁচিবার সাধে নয়। ২০।

বলিয়া যাও, আরও সব সুহৃদের বিপদের কথা শুনিতে প্রস্তুত রহিয়াছি।

বিরাধ—এই শুনিয়া চন্দনদাস অমাত্যের স্ত্রীকে সরাইয়া ফেলিল।

রাক্ষস—অন্যায় করা হইয়াছে, এটা দয়াহীন চাণক্যের বিরুদ্ধ কাজ !

বিরাধ – অমাত্য, সুহৃদয়ের বিরুদ্ধ কাজ আরও অন্যায় !

রাক্ষস—তার পর, তার পর ?

বিরাধ—তারপর যখন অনুরোধ করাতেও সে অমাত্যের স্ত্রীকে উপস্থিত করিল না তখন ব্যাটা চাণক্য ভারী চটিয়া—

রাক্ষস—(উদ্বেগের সহিত) মেরে ফেলে নাইতো ?

বিরাধ—না। জিনিসপত্র বাজেয়াপ্ত করিয়াছে, আর স্ত্রীপুত্রসমেত তাকে কারাগারে দিয়াছে।

রাক্ষস—তবে কি আর খুসী হয়ে বল্‌চো 'রাক্ষসের স্ত্রীকে সরাইয়াছে'? বল না 'স্ত্রীপুত্রসমেত রাক্ষসকে কারাগারে দেওয়া হইয়াছে'।

পুরুষ—(প্রবেশ করিয়া) অমাত্যের জয় হউক। এই মাত্র শকটদাস দরজার গোড়ায় উপস্থিত।

রাক্ষস—ভদ্র, সত্য বলিতেছ ?

পুরুষ—মহামান্য অমাত্যের কাছে কি মিথ্যা বলিব ?

রাক্ষস—সখে বিরাধগুপ্ত, এ কি রকম ?

বিরাধ—অমাত্য, এমনটা হতেও পারে। যার কল্যাণ হইবে, নিয়তি স্বয়ং তাকে বাঁচান।

রাক্ষস—প্রিয়ংবদক, এখনও বিলম্ব কেন ? শীঘ্র আসিতে দাও।

পুরুষ—আচ্ছা। (নিষ্ক্রান্ত)।

(তার পর শকটদাস ও পশ্চাতে সিদ্ধার্থকের প্রবেশ)

শকট (স্বগত) মৌর্য্য রাজ্যে প্রতিষ্ঠিত হইল, তা দেখিয়াছি ; সেই-রূপ ঘোর শূল মাটিতে বসান হইল তাও দেখিলাম। চন্দ্রগুপ্তের লক্ষ্মী স্থির হইল দেখিয়া দুঃখে চৈতন্যলোপ হওয়ার মত হইয়াছিল ; সেইরূপ মোহকরী বধ্যমালাও মাথায় করিলাম। প্রভু নন্দের নাশের দারুণ ও কর্ণকর্কশ সংবাদ শুনিয়াছি ; সেইরূপ দারুণ ও শ্রুতিকঠোর বধবাদ্যের ধ্বনিও শুনিলাম। তথাপি আমার মন বিচলিত হয় নাই। বোধ করি উহা সেই সকল পূর্ব্ব পূর্ব্ব আঘাতে কঠিন হইয়া গিয়াছে। ২১।

(অগ্রসর হইয়া দেখিয়া সহর্ষে) এই অমাত্য রাক্ষস বসিয়া আছেন। ইনি জগতে স্বামিভক্তগণের চরম সীমায় বসিয়া আছেন—নন্দ

মরিয়া গিয়াছেন তথাপি ইহাঁর স্বামিভক্তি মরে নাই, ইনি স্বামীর কাজই এখনও করিতেছেন। ২২।

(নিকটে গিয়া) অমাত্যের জয় হউক।

রাক্ষস—(দেখিয়া সহর্ষে) সখে শকটদাস, কি ভাগ্য। কৌটিল্যের হাতে পড়িয়াছিলে, তবু আবার তোমায় দেখিতে পাইলাম! এস আমাকে আলিঙ্গন কর। (শকটদাসের তথাকরণ)।

রাক্ষস—(গাঢ় আলিঙ্গন করিয়া) এই আসনে বস। (শকটদাসের উপবেশনের অভিনয়) সখে শকটদাস, আমার হৃদয়ের এ আনন্দের হেতু কে?

শকট—(সিদ্ধার্থককে দেখাইয়া) এই প্রিয়সুহৃৎ সিদ্ধার্থক ঘাতকদের তাড়াইয়া দিয়া আমাকে বধ্যস্থান হইতে লইয়া আসিয়াছেন।

রাক্ষস—(সহর্ষে) ভদ্র সিদ্ধার্থক, এমন আনন্দের পক্ষে এ বস্তু যথেষ্ট নয়, তথাপি ধর (নিজের গা হইতে খুলিয়া অলঙ্কার প্রদান)।

সিদ্ধা—(গ্রহণ করিয়া পায়ে পড়িয়া স্বগত) আর্য্য চাণক্যের উপদেশ তো এই। হোক, তাই করি! (প্রকাশ্যে) অমাত্য, এখানে আমি এই প্রথম আসিলাম পরিচিত এমন কেহ নাই যার কাছে অমাত্যের এই পারিতোষিক রাখিয়া নিশ্চিন্ত হই। তাই আমার ইচ্ছা এই মুদ্রার ছাপ দিয়া অমাত্যেরই ভাড়ার ঘরে রাখিয়া দিই। যখন আবশ্যক হইবে তখন লইব।

রাক্ষস—ভদ্র, দোষ কি? শকটদাস তাই কর।

শকট—অমাত্যের যে আদেশ। (মুদ্রা দেখিয়া জনান্তিকে) অমাত্য এই মুদ্রা আপনার নামে করা।

রাক্ষস—(দেখিয়া স্বগত) ঠিক। নগর হইতে যখন বাহির হই তখন ব্রাহ্মণী উৎকণ্ঠার বিনোদের জন্য আমার হাত হইতে খুলিয়া লইয়াছিলেন। তা, এর হাতে কি করিয়া আসিল? (প্রকাশ্যে) ভদ্র সিদ্ধার্থক, এ তুমি কোথা হইতে পাইলে?

সিদ্ধা—কুসুমপুরে চন্দনদাস নামে মণিকার মহাজন আছেন। তাঁহার বাড়ীর দরজার কাছে পড়িয়াছিল, আমি পাইলাম।

রাক্ষস—সম্ভব।

সিদ্ধা—অমাত্য, এতে সম্ভবটা কি?

রাক্ষস—ভদ্র, বড় ধনীর বাড়ীতে এমন জিনিস পড়িয়া থাকে ও লোকে পায়, এ সম্ভব।

শকট—সখে সিদ্ধার্থক, এ মুদ্রায় অমাত্যের নাম খোদা আছে। এটী তুমি দাও, এর চাইতে অনেক বেশী অর্থ দিয়া অমাত্য তোমায় তুষ্ট করিবেন।

সিদ্ধা—আর্য্য, অমাত্য এ মুদ্রা গ্রহণ করিবেন এতো অনুগ্রহ। (মুদ্রা প্রদান)।

রাক্ষস—সখে শকটদাস, তোমার কাজে এই মুদ্রা ব্যবহার করিও।

শকট—অমাত্যের যে আদেশ।

সিদ্ধা—অমাত্য, কিঞ্চিৎ নিবেদন করিতে চাই।

রাক্ষস—স্বচ্ছন্দে বল।

সিদ্ধা—অমাত্যের জানাই আছে যে, ব্যাটা চাণক্যের অপ্রিয় করিয়া পাটলিপুত্রে আবার যাওয়া অসম্ভব, এ জন্য আমার ইচ্ছা অমাত্যেরই পাদপদ্মের সেবা করি।

রাক্ষস—এ আমার প্রিয় কথা। আমারই এ অনুরোধ, কিন্তু তোমার কি ইচ্ছা না জানাতে চাপা পড়িয়াছিল। তবে তাই কর!

সিদ্ধা—(সহর্ষে) অনুগৃহীত হইলাম।

রাক্ষস—শকটদাস, সিদ্ধার্থকে বিশ্রাম করাও।

শকট -আচ্ছা। (সিদ্ধার্থকের সহিত নিষ্ক্রান্ত)।

রাক্ষস- সখে বিরাধগুপ্ত, কথার শেষ টুকু বল। চন্দ্রগুপ্তের লোকেরা আমাদের ভাঙ্ চিতে আমল দেয় তো?

বিরাধ—অমাত্য, আমল তো দেয়ই, যা প্রকাশ, তাতে তারা সেই মত কাজও করে।

রাক্ষস—সখে, সেখানে কি প্রকাশ?

বিরাধ—অমাত্য, সেখানে প্রকাশ এই যে মলয়কেতুর পলাইবার

পর হইতে চন্দ্রগুপ্ত চাণক্যের উপর বিরক্ত হইয়াছে। চাণক্যও কৃতকার্য্য হইয়া অত্যন্ত ফাঁপিয়া উঠিয়াছে, চন্দ্রগুপ্তের কর্ত্তৃত্ব তাহার অসহ্য হইয়া পড়িয়াছে ও পদে পদে আজ্ঞা লঙ্ঘন করিয়া চন্দ্রগুপ্তের মনে কষ্ট দিতেছে। আমারও কথাটা ঠিক বলিয়া মনে হয়।

রাক্ষস—(সহর্ষে) সখে বিরাধগুপ্ত, তুমি এই সাপুড়ের সাজে আবার কুসুমপুরে যাও। সেখানে ভাটের বেশে স্তনকলশ নামে আমার প্রিয় সুহৃৎ বাস করে। তাকে আমার কথায় বলিবে—"যখন চাণক্য আজ্ঞা লঙ্ঘন করিলে সেই সেই সময়ে চন্দ্রগুপ্তকে চটাইতে পারে এমন শ্লোকে তাহার স্তব করিবে। আর কাজ কতটা অগ্রসর হইল অতি গোপনে করভকের দ্বারা জানাইবে"!

বিরাধ—অমাত্যের যে আজ্ঞা। (নিষ্ক্রান্ত)।

পুরুষ—(প্রবেশ করিয়া) অমাত্য, শকটদাস এই মাত্র জানাইলেন যে এই তিন খানি ভাল গড়া অলঙ্কার বিক্রয়ের জন্য আসিয়াছে। অতএব অমাত্য এগুলি দেখুন।

রাক্ষস—(দেখিয়া) আহা! এ মহামূল্য অলঙ্কার। ভদ্র, আমার কথায় শকটদাসকে বল যে বিক্রেতাকে তুষ্ট করিয়া এ গুলি রাখা হউক।

পুরুষ—আচ্ছা (নিষ্ক্রান্ত)।

রাক্ষস—এখন আমিও করভককে কুসুমপুরে পাঠাই। (উঠিয়া) দুরাত্মা চাণক্যের সহিত চন্দ্রগুপ্তের বিচ্ছেদ হইবে কি? অথবা দেখিতেছি, আমার অভিলাষ সিদ্ধই হইয়াছে। কিসে, বলিব?

জগতের রাজারা সকলে মৌর্য্যের আজ্ঞায় চলে কাজেই মৌর্য্য তেজের উপর বসিয়া আছে। চাণক্যও আমার আশ্রয়ে এ রাজা হইয়াছে এই বলিয়া গর্বপূর্ণ। একজন রাজ্য পাইয়া সিদ্ধমনোরথ। অন্য ব্যক্তি প্রতিজ্ঞার সাগরের পরপারে উপবিষ্ট। "আমার কাজ হইয়া গিয়াছে আর কার অপেক্ষা রাখি" এই ভাব উভয়েই হইয়াছে, তাতেই নিশ্চিত দুয়ের ভেদ হইবে। (সকলে নিষ্ক্রান্ত)।

তৃতীয় অঙ্ক

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(কুসুমপুর—রাজবাড়ী)

(তার পর কঞ্চুকীর প্রবেশ)

কঞ্চুকী—(দুঃখের সহিত) হে তৃষ্ণে কেন বৃথা চেষ্টায় আছ? যে হাত পা তোমার এত বশে ছিল, তাদের এখন দেখিতে দেখিতে করিবার ক্ষমতা লোপ পাইতেছে; যে চক্ষ কর্ণ প্রভৃতি ইন্দ্রিয় দ্বারা বিষয় গ্রহণ করিয়া তুমি নিজের অস্তিত্ব লাভ করিয়াছ, তারাও নিজেদের বিষয় আর বুঝে না! বস্তুতঃ জরা তোমার মাথারই পা দিয়া চাপিয়া ধরিয়াছে, তুমি তো গেলে! ১।

(পরিক্রমণ করিয়া—আকাশে ওহে, সুগাঙ্গ প্রাসাদের জেম্মায় কারিকরেরা কে কে আছে শুন, দেব চন্দ্রগুপ্ত, যার নাম নিলে পুণ্য হয়, আদেশ করিতেছেন—"কৌমুদীমহোৎসব আরম্ভ হইয়াছে, এখন কুসুমপুরের শোভা অতি রমণীয়; আমি ইহা দেখিতে চাই। অতএব সুগাঙ্গ প্রাসাদের উপরের তলায় যে যে জায়গায় বসিয়া দেখিতে সুবিধা হইবে সে গুলির সংস্কার কর"।

(আবার আকাশে) কি বল্‌চো? "আর্য্য, প্রভু কি যথার্থই জানেন না কৌমুদীমহোৎসব বারণ করা হইয়াছে" এই বল্‌চো? আঃ হতভাগারা, এ সব কথা তুলে তোদের কাজ কি? এতে যে এখনি প্রাণটী হারাইবে। এখন চটু করে—

থামগুলিকে ধূপের ধোঁয়া দিয়া সুবাসিত কর, তাতে ফুলের মালা ঝুলাইয়া দাও, তার পর দেখিতে জড়করা চন্দ্রকিরণের মত এই বাছা

চামরগুলির বাহার তাতে যোগ কর। আর দেখ সিংহের ছবিতে চিহ্নিত এই রাজাসন বহুকাল এই জায়গায় পড়িয়া আছে, যেন গোবেচারী ধরণী সিংহের ভয়ে মূর্চ্ছিত হইয়া আছেন; ফুল ও চন্দন জলের ছড়া দিয়া এখনই তাঁকে ঠাণ্ডা কর। ২।

কি বল্‌চো—"আর্য্য এই প্রভুর হুকুম তামিল করচি" এই কথা? যাদুরা, হাত চালাও, দেব চন্দ্রগুপ্ত এই এসে পড়েছেন।

এঁর পিতা পরিপক্ক লোক ছিলেন, বিশ্বাসী মন্ত্রিগণের সাহায্যে পৃথিবীর গুরুভারও সঙ্কটের পথেও অবিচলিত ভাবে বহুকাল বহন করিয়া গিয়াছেন। ইহার তরুণ বয়স, এখনই সেই গুরুভার বহন করিতে প্রবৃত্ত হইয়াছেন। শিক্ষা পূর্ণ হয় নাই বলিয়া বহনে কষ্ট হইতেছে সত্য, কিন্তু মনের বলে একটু ও ত্রুটী হইতেছে না। ৩।

নেপথ্যে—এই দিকে, প্রভু এই দিকে।

(তার পর রাজা ও প্রতীহারীর প্রবেশ)

রাজা—(স্বগত) যে রাজা উচিতভাবে রাজকার্য্য করিতে চাহেন, তাঁহার পক্ষে রাজ্য বড় ক্লেশের আকর। কিসে, বলিব?

পরের কাজ করিতে বসিয়া তিনি নিজের কাজ হারান। নিজের কাজ যদি গেল তবে প্রকৃতপক্ষে ক্ষিতিপতি নামের কিছুই সার্থকতা হইল না। যদি বল পরের কাজ নিজের কাজ অপেক্ষা প্রিয়তর, তবে, হায়! সে রাজা হইয়া পরের অধীন হইয়া পড়িলেন। পরাধীন পুরুষ সুখের আস্বাদ কিরূপে পাইবে? ৪।

অবার দেখ, আত্মা যাদের বশে আসিয়াছে, এমন রাজাদের পক্ষেও রাজলক্ষ্মীর সাধনা অতি কঠিন। কিসে, বলিব?

যে বেশ্যা আস্কারা পাইয়াছে তার সেবার মত রাজলক্ষ্মীর সেবা বড় কঠিন দেখ—যে রাজার স্বভাব কড়া তাঁর সম্বন্ধে লক্ষ্মীর ভয় তিনি লোকের অনুরাগ হারাইবেন। যার স্বভাব কোমল তাঁর সম্বন্ধে ভাবেন তাঁকে লোকে অপমান করিবে। মূর্খকে তিনি দূর হইতে ত্যাগ করেন। বেশী

পণ্ডিতকেও তিনি বড় পছন্দ করেন না। বীর হইতে তাঁহার বেশী ভয় অথচ ভীরুকে উপহাস করেন! কি আশ্চর্য্য। ৫।

আর একটী কথা—আর্য্যের আদেশ তাঁহার সহিত মিথ্যা কলহ করিয়া কিছু কাল স্বাধীন ভাবে নিজের মতে কাজ কর্ম চালাইতে হইবে। চিরকালই স্বাধীন, কারণ, কিছু করিব মনে করিলেই আর্য্যের উপদেশে কার্য্য প্রণালী স্থির করি, কাজেই দ্বিতীয় বার আর্য্যকে হস্তক্ষেপ করিতে হয় না। কারণ, দেখ—

সংসারে শিষ্য যতক্ষণ ঠিক ভাবে কাজ করিয়া যায়, ততক্ষণ গুরু বারণ করেন না; যখন সে মোহে সৎপথ ছাড়িয়া যায় তখন গুরু অঙ্কুশের কাজ করিয়া থাকেন। অতএব যারা সৎ ও বিনয়ের পক্ষপাতী তারা চিরকালই স্বাধীন। এই প্রকার স্বাধীনতার অধিক স্বাধীনতা আমি চাইনা। ৬।

(প্রকাশ্যে) আর্য্য বৈহীনরে, সুগাঙ্গ প্রসাদের পথ দেখাইয়া চল।

কঞ্চুকী—এই দিকে, প্রভু এই দিকে। (পরিক্রমণ করিয়া) এই তো সুগাঙ্গ প্রাসাদ, আস্তে আস্তে উঠুন, মহারাজ।

রাজা—(আরোহণ করিয়া—দিঙ্মণ্ডল দেখিয়া) আহা, শরৎকালের প্রভাবে শোভা বাড়িয়াছে, দিঙ্মণ্ডল দেখিতে অতি সুন্দর হইয়াছে। কিসে, বলিব ?

দশদিক্ ক্রমে জলহীন হইয়াছে, সাদা মেঘগুলি বালির চরের মত দেখাইতেছে, সারস গুলি মধুর রবে উড়িয়া উড়িয়া চারিদিক্ ছাইয়া ফেলিয়াছে, এখন রাত্রি হইয়াছে আর বিকসিত কুমুদের মত নক্ষত্রগুলি বাহির হইয়াছে। বস্তুতঃ দশটী দিক্ আকাশের চূড়া হইতে দশটী নদীর মত বহিয়া চলিয়াছে। ৭।

আরও দেখ—

শরৎ যেন সমস্ত সাংসারকে বিনয় শিক্ষা দিয়াছে—জল উছলিয়া উঠিয়া নিজের স্থান ছাড়িয়া গিয়াছিল, তাহাকে পুনরায় আনিয়া সেই

স্থান দেখাইয়া দিয়াছে) ধানগুলি ঘাড় উঁচু করিয়াই ছিল, শস্য পাকাইয়া তাহাদের ঘাড় নোয়াইয়া দিয়াছে। ময়ূর মদে মত্ত হইয়া কর্কশ গলায় চেঁচাইয়া যেন কাণে বিষ ঢালিতেছিল, তাহার মত্ততা দূর করিয়াছে। ৮।

আর এই গঙ্গা তাহার গর্ভ ছাড়াইয়া ঘোলা জলে কত দূর চলিয়া গিয়াছিল! এখন সরু হইতেছে, জলও আগাগোড়া পরিষ্কার হইতেছে। ইহার স্বামী সাগর অনেক নদীর পতি তাই প্রণয়ের কথায় চতুরা দূতীর ন্যায় শরৎ ইহাকে কোনরূপে সরিৎপতির পথে টানিয়া আনিয়া তাঁহার দিকে লইয়া চলিয়াছে। ৯।

(চারিদিকে দেখার অভিনয় করিয়া) এ কি! কুসুমপুরে কৌমুদী-মহোৎসব আরম্ভ হয় নাই কেন? আর্য্য বৈহীনরে, আমার কথায় কুসুমপুরে কৌমুদীমহোৎসবের ঘোষণা দিয়াছিলেন তো?

কঞ্চুকী—নয় তো কি?

রাজা—তবে কি পৌরেরা আমার কথা গ্রাহ্য করিল না?

কঞ্চুকী—(কাণ চাপা দিয়া) পাপ কথা বলিবেন না! পাপ কথা বলিবেন না! প্রভুর শাসন পৃথিবীতে এ পর্য্যন্ত অগ্রাহ্য হয় নাই। পৌরেরা অগ্রাহ্য করিবে?

রাজা—তবে কেন আজিও কুসুমপুরে কৌমুদীমহোৎসব আরম্ভ হইল না?

পশ্চাদ্বর্ত্তী ভাঁড়ের স্পষ্ট ও চতুর কথা শুনিতে শুনিতে বেশ্যারা স্থূল নিতম্বের ভরে মন্দ গতিতে রাজপথ অলঙ্কৃত করিতেছে না। এখন আর রাজার ভয় নাই, তথাপি প্রধান প্রধান পুরবাসিগণ পরস্পরের প্রতিদ্বন্দ্বিতায় নিজ নিজ ঐশ্বর্য্য প্রকটন করিয়া অন্তঃপুর রমণীগণের সহিত চিরবাঞ্ছিত পূর্ণিমা মহোৎসব উপভোগ করিতেছে না। ১০।

কঞ্চুকী—এটী যথার্থই বটে।

রাজা—এটী কোন্‌টী?

কঞ্চুকী—প্রভু, এইটি।

রাজা—স্পষ্ট বলুন!

কঞ্চুকী—কৌমুদীমহোৎসব বারণ করা হইয়াছে।

রাজা (সকোপে) আঃ! কে করিল?

কঞ্চুকী—প্রভু, এর বেশী বলা যায় না।

রাজা—লোকের এমন সুন্দর দেখিবার জিনিসটী আর্য্য চাণক্য তুলিয়া নেন নাই তো?

কঞ্চুকী—প্রাণের আশা রাখিয়া প্রভুর আদেশ লঙ্ঘন করে এমন আর কে আছে?

রাজা—শোণোত্তরা, বসতে চাই।

প্রতীহারী—প্রভু, এই সিংহাসন রহিয়াছে।

রাজা—(উপবেশন অভিনয় করিয়া) আর্য্য বৈহীনরে, আর্য্য চাণক্যকে দেখিতে চাই।

কঞ্চুকী—প্রভুর যে আজ্ঞা। (নিষ্ক্রান্ত)।

(তার পর নিজের বাড়ীতে আসনে বসিয়া রাগের মুখে চিন্তা করিতে করিতে চাণক্যের প্রবেশ)

চাণক্য—কি! দুরাত্মা রাক্ষস আমার সঙ্গে স্পর্দ্ধা করিতে চায়?

কৌটিল্যের অপমান করা হইলে, সে সাপের মত নগরের বাহির হইয়া গেল ও নন্দদের মারিয়া মুরাপুত্র এই বৃষলকে রাজা করিল। আমিও তেমনই চন্দ্রতুল্য মৌর্য্যের রাজলক্ষ্মী হরণ করিব—এই বুদ্ধি করিয়া, এ আমার বুদ্ধির মহিমা ছাড়াইয়া যাইতে বসিয়াছে! ১১।

(আকাশের দিকে চাহিয়া) রাক্ষস, রাক্ষস, এই বৃথা ও শঙ্কাকর প্রয়াস হইতে বিরত হও।

এ যে চন্দ্রগুপ্ত, এতো গর্বিত নন্দ নয় যার রাজ কার্য্য অযোগ্য মন্ত্রীতে দেখিত। তুমিও তো চাণক্য নও। আমার অনুকরণ করিতেছ সত্য,

কিন্তু কেবল এক বিষয়ে আমার সঙ্গে তোমার মিল আছে—আমি রাজার সঙ্গে শত্রুতা করিয়াছিলাম, তুমিও তাই করিতেছ। ১২।

(চিন্তা করিয়া) অথবা এ বিষয়ে মনকে বেশী খাটাইবার আবশ্যক নাই। কেন, বলিব ?

আমার সেবকেরা পর্বতপুত্র মলয়কেতুর বিশ্বাসপাত্র হইয়া উঠিয়া তাহাকে চারিদিকে বেড়িয়া রাখিয়াছে। সিদ্ধার্থক প্রভৃতি চরেরা নিজ নিজ কাজ সাধন করিতে সর্ব্বদা যত্ন করিতেছে। ভেদ কেমন করিয়া করিতে হয় বেশ বুঝি, এইবারে রাজা মৌর্য্যের সহিত একটা মিথ্যা ঝগড়া করিয়া আমার বিরুদ্ধ এই রাক্ষসকে ইচ্ছামত শত্রু হইতে ছাড়াইয়া লইব। ১৩।

কঞ্চুকী—(প্রবেশ করিয়া) চাকুরী অতি কষ্টকর।

ভয় সর্বদা—রাজা হইতে, তার পর মন্ত্রী হইতে, তারপর রাজার প্রিয়পাত্র হইতে, তার পর যে সকল তোষামুদে রাজার অনুগ্রহের পাত্র হইয়া বাড়ীতে বাস করে তাদের হইতে হয়। পেটের দায়ে খাটিতে যাইতে প্রভুর মুখের দিকে তাকাইয়া থাকিতে হয়, কত রকম মিথ্যা কথা বলিতে হয়। এইরূপে নিজের লঘুতা জন্মে। সেবা কুকুরের ধর্ম্ম, বুদ্ধিমানেরা একথা ঠিকই বলেন। ১৪।

(পরিক্রমণ করিয়া ও দেখিয়া) এই আর্য্য চাণক্যের বাটী। ভিতরে যাই। (ভিতরে যাইয়া ও দেখিয়া) ওঃ! রাজাধিরাজের মন্ত্রীর যা ঐশ্বর্য্য !! দেখ—

ঘুটে গুড়াইবার জন্য এই একখানি ভাঙ্গা পাথর। এই এখানে শিষ্যদের জড় করা কুশের রাশি! ঘর খানিও দেখ—দেয়াল পচিয়া পড়িতেছে, হোমের কাঠ শুকাইতে দেওয়া হইয়াছে তাই চালের এক কোণ নামিয়া পড়িয়াছে! ১৫।

অতএব প্রভু চন্দ্রগুপ্ত যে এঁর কাছে বৃষল মাত্র তা ঠিকই। কিসে, বলিব ?

দেখা যায় যাঁহারা কখনও মিথ্যা বলেন না তাঁহারাও নিরুপায় হইয়া

যে সকল গুণ রাজার নাই সে গুলির ও উল্লেখ করিয়া তাহার স্তব করে, কথার শেষ নাই, মুখে শ্রম নাই। এ শুধু লোভের প্রভাবেই করে। যদি এই লোভ না থাকিত, লোক নিরীহ হইত, রাজা তাহাদের পক্ষে তৃণের মত তুচ্ছ ও অবজ্ঞার পাত্র হইয়া পড়িতেন। ১৬।

(দেখিয়া সভয়ে) ওঃ! এই আর্য্য চাণক্য বসিয়া আছেন।

সূর্য্য দেবের কিরণ এক সঙ্গে সর্ব্বত্র যায় না, কাজেই সংসারে শীত ও গ্রীষ্ম পর পর হইয়া থাকে, এক সঙ্গে হয় না। কিন্তু ইনি সংসারকে অগ্রাহ্য করিয়া রাজা নন্দ ও রাজা মৌর্য্যের একের অস্ত ও অন্যের উদয় এক সঙ্গেই ব্যবস্থা করিলেন। অতএব ইহার তেজ সূর্য্যের তেজের ও অধিক। ১৭।

(মাটিতে হাঁটু গাড়িয়া) আর্য্যের জয় হউক।

চাণক্য—বৈহীনরে, কি জন্য আসিয়াছ ?

কঞ্চুকী—আর্য্য, দেব চন্দ্রগুপ্ত—যাঁর নাম করিলে পুণ্য হয়—এখন আর্য্যের প্রসাদে সম্রাট্। রাজারা ছুটিয়া আসিয়া তাঁহার চরণে প্রণাম করিতেছে। তাহাদের চুড়ার মালার মণিখণ্ডগুলি দুলিতেছে, সেগুলির শিখায় প্রভুর পদদ্বয় স্বর্ণ বর্ণ হইয়া যাইতেছে। সেই প্রভু আর্য্যের চরণে মস্তক অবনত করিয়া বলিতেছেন—আর্য্যের ক্রিয়ার বিঘ্ন যদি না হয় তবে আর্য্যকে একবার দেখিতে চাই।

চাণক্য—বৃষল আমাকে দেখিতে চাহিতেছে ? বৈহীনরে, কৌমুদী-মহোৎসব বারণ করা হইয়াছে একথা বৃষলের কাণে যাই নাই তো ?

কঞ্চুকী—আর্য্য, তা নয় তো কি ?

চাণক্য—(সক্রোধে) আঃ! কে বলিল ?

কঞ্চুকী—(সভয়ে) আর্য্য প্রসন্ন হউন! স্বয়ং দেবই সুগাঙ্গ প্রাসাদে উঠিয়া দেখিলেন নগরে কৌমুদীমহোৎসব আরম্ভ হয় নাই।

চাণক্য—হাঁ বুঝিয়াছি। তার পর তোমরা অবকাশ বুঝিয়া বৃষলকে নাচাইয়া চটাইয়াছ! আর কি ?

কঞ্চুকী—(ভয়ের অভিনয় করিতে করিতে, অধোমুখে মৌনে অবস্থান)

চাণক্য—অহো! চাণক্যের উপর রাজপরিজনের কি বিদ্বেষের টান! ভাল, বৃষল কোথায়?

কঞ্চুকী—(ভয়ের অভিনয় করিয়া) আর্য্য, প্রভু সুগাঙ্গ প্রাসাদের উপর বসিয়া আমাকে আপনার চরণ প্রান্তে পাঠাইলেন।

চাণক্য—(উঠিয়া) সুগাঙ্গের পথ দেখাইয়া চল।

কঞ্চুকী—এই দিকে, আর্য্য এই দিকে। (উভয়ের পরিক্রমণ)।

কঞ্চুকী—এই সুগাঙ্গ প্রাসাদ। আর্য্য, আস্তে আস্তে উঠুন।

চাণক্য—(আরোহণের অভিনয় করিয়া ও দেখিয়া) আ! বৃষল সিংহাসনে বসিয়া আছে! সাধু! সাধু!

নন্দেরা রাজার কর্ত্তব্যের কোনও ধারই ধারিত না; এ সিংহাসন আর এখন তাহাদের সহিত সংস্পৃষ্ট নহে। আবার, এ সিংহাসন এখন রাজশ্রেষ্ঠ বৃষল অধিকার করিয়াছে। সর্ব্বশেষে এ সিংহাসন এত দিনে উপযুক্ত রাজার সহিত মিলিত হইল—যেমন সিংহাসন তেমন রাজা হইল। এই তিনটী গুণে আমার বড়ই আনন্দ হইতেছে। ১৮।

(নিকটে গিয়া) বৃষলের জয় হউক।

রাজা—(আসন হইতে উঠিয়া) আর্য্য চন্দ্রগুপ্ত প্রণাম করিতেছে। (পায়ে পড়া)।

চাণক্য—(হাতে ধরিয়া) উঠ, বৎস উঠ। উত্তরে গিরিরাজ হিমালয়, যিনি আকাশ হইতে শিলার বিবরে চ্যুত মন্দাকিনীর জলকণা বর্ষণে শীতল হইয়া গিয়াছেন। দক্ষিণে দক্ষিণ সাগরের তীর, যে সাগর নানা রাগে বিলসিত মণিগণের প্রভায় রঞ্জিত দেহ; এই উভয়ের মধ্যবর্ত্তী তাবৎ রাজ্য হইতে আসিয়া রাজগণ সর্বদা তোমার চরণে প্রণত হইতে থাকুক ও তাহাদের চুড়ার রত্নের দীপ্তিতে তোমার পাদাঙ্গুলির বিবরণ গুলি অনুলিপ্ত হইয়া যাউক। ১৬।

রাজা—আর্য্যের প্রসাদে এ সবই আমার ঘটিতেছে। তবে এখন আর্য্য বসুন। (উভয়ের যথাযোগ্য আসনে উপবেশন)।

চাণক্য—বৃষল, আমাকে কেন ডাকিতেছ ?

রাজা—আর্য্যের দর্শনে আত্মাকে অনুগৃহীত দেখিতে চাই।

চাণক্য—(সহাস্যে) সৌজন্যে কাজ নাই, যাদের উপর কাজের ভার তাদের প্রভুরা অকারণ ডাকেন না।

রাজা—আর্য্য, কৌমুদীমহোৎসব বারণ করায় কি ফল মনে করেন।

চাণক্য—(হাসিয়া) তবে তিরস্কারের জন্য ডাকিয়াছ !

রাজা—পাপ কথা বলিবেন না। না না, আবেদন জানাইয়া বলিয়া ডাকিয়াছি।

চাণক্য—তাই যদি হয়, তবে বলি যাঁদের কাছে আবেদন করা যায় তাঁদের ইচ্ছার সম্মান করা শিষ্যের অবশ্য কর্ত্তব্য।

রাজা—ঠিক কথা, তাতে সন্দেহ কি ? কিন্তু বিনা প্রয়োজনে শুধু ইচ্ছায় আর্য্য কিছু করেন না তাই প্রশ্নের অবকাশ রহিয়াছে।

চাণক্য—বৃষল ঠিক ঠাহরিয়াছ, চাণক্য স্বপ্নেও বিনা প্রয়োজনে কিছু কয় না।

রাজা—আর্য্য, এই জন্যই প্রয়োজন শুনিবার ইচ্ছা আমাকে বলাইতেছে।

চাণক্য—বৃষল শুন, অর্থশাস্ত্রকারেরা সংসারে তিন প্রকার সিদ্ধির কথা বলেন—রাজায়ত্ত সিদ্ধি, সচিবায়ত্ত সিদ্ধি, উভয়ায়ত্ত সিদ্ধি। তোমার সিদ্ধি সচিবায়ত্ত, তুমি প্রয়োজন শুনিয়া কি করিবে ? কারণ প্রয়োজন জানিবার কাজে আমি নিযুক্ত আছি, আমিই বুঝিব।

রাজা—(কুপিতের ন্যায় মুখ ফিরাইয়া লওয়া)।

(নেপথ্যে বৈতালিকের গান)

প্রথম—তাণ্ডবে প্রবৃত্ত মহাদেবের দেহ যেন এক অপরূপ শরৎকাল। শরতে কাশপুষ্পের ছবিতে দিঙ্মণ্ডল ধবল হয়, তাণ্ডবকালে শিবদেহ হইতেও কাশপুষ্প অপেক্ষা শুভ্রতর ভস্ম উড়িয়া গিয়া দিঙ্মণ্ডল ধবল করে। শরতে চন্দ্রের কিরণে নীল মেঘ শুভ্র হইয়া যায়, শিবদেহেও মস্তকের চন্দ্রকলার

জ্যোৎস্না পড়িয়া প্রভুর মেঘের ন্যায় মলিন গজচর্মের উত্তরীয় ধবল করিয়া দেয়। শরতের দেহে শুভ্র জ্যোৎস্না, প্রভুর দেহেও ধবল নরকপালমালা তাণ্ডবে প্রভুর অট্টহাসের শ্রী শরতের রাজহংসের শ্রীর মত শোভা পায়। এবংবিধ শিবদেহ তোমাদের ক্লেশ দূর করুক। ২০।

আবার,

শ্রীহরির নিদ্রাভঙ্গ হইয়াছে। শেষ নাগের শরীর তাঁহার বিপুল শয্যা, ফণামণ্ডল তাঁহার উপধান (বালিশ)। ঐ শয্যা তিনি ত্যাগে উদ্যত হইয়াছেন। হাই তুলিয়া তিনি গা মোড়া দিতেছেন, তাহাতে চক্ষে জলবিন্দু দেখা দিয়াছে, দর্শন কার্য্য ভাল হইতেছে না। নিদ্রার শেষে চক্ষু অর্দ্ধনিমীলিত ও আরক্ত, আর ক্ষণকালের জন্য ফণিমণিরূপ দীপের আলোক গ্রহণে পরাঙ্মুখ। এবংবিধ চক্ষু তোমাদিগকে সর্বদা রক্ষা করুক। ২১।

দ্বিতীয়—হে নরশ্রেষ্ঠ, আপনার মত কয়েকটীমাত্র সার্বভৌম রাজাকে বিধাতা মহাপরাক্রমের আধার করিয়া সৃষ্টি করিয়াছেন। আপনাদের অভিমান ও গর্ব স্পষ্ট দেখা যাইতেছে। হস্তিযূথের নায়ক মদজলস্রাবী গজগণকে নিজবলে জয় করিয়া পশুরাজ যেমন দন্তভঙ্গ সহ্য করে না, তেমন তাঁহারাও কিছুতেই আজ্ঞাভঙ্গ সহ্য করিতে পারেন না। ২২।

আবার,

প্রভুর প্রভুত্ব অলঙ্কার প্রভৃতির উপভোগ হইতে হয় না। যার আজ্ঞা অন্যে লঙ্ঘন করিতে পারে না তেমন ভবাদৃশ ব্যক্তিকেই প্রভু বলিতে হয়। ২৩।

চাণক্য—(স্বগত) প্রথমটী হইল দেবতাবিশেষের স্তুতি আর ঐ উপলক্ষে যে শরৎ চলিয়াছে তাহার গুণ বর্ণন করিয়া আশীর্ব্বাদ করা। এই দ্বিতীয়টী কি বুঝিতেছি না। (চিন্তা করিয়া) হাঁ বুঝিয়াছি। এ রাক্ষসের চাল! দুরাত্মন্ রাক্ষস, তোমাকে যে দেখা যাইতেছে হে! কৌটিল্য জাগিয়াই আছে!

রাজা—আর্য্য বৈহীনরে, এই বৈতালিক দুইটীকে লক্ষ স্বর্ণ মুদ্রা দিতে বলুন।

কঞ্চুকী—প্রভুর যে আজ্ঞা। (পরিক্রমণ)।

চাণক্য—(সক্রোধে) দাঁড়াও বৈহীনরে, যাইও না। বৃষল, এ অস্থানে এত টাকা ব্যয় কেন?

রাজা—(সকোপে) এমন করিয়া আর্য্য আমাকে সব দিকে আট্‌কাইয়া রাখিলে আমার রাজ্য যে কারাগারের মত হইয়া পড়ে, রাজ্যের মত আর থাকে না।

চাণক্য—বৃষল, যারা নিজে কাজ দেখে না, সে সকল রাজার এই সব অসুবিধা ঘটিয়া থাকে। যদি তাহা সহ্য না হয়, তবে নিজে সব কাজ কর।

রাজা—এই যে আমি নিজের কাজে লাগিলাম।

চাণক্য—সুখের কথা। আমিও আমার কাজে লাগিলাম।

রাজা—যদি তাই, তবে কৌমুদীমহোৎসব বারণ করার প্রয়োজন শুনিতে চাই।

চাণক্য—বৃষল, আমিও শুনিতে চাই কৌমুদীমহোৎসব অনুষ্ঠানের প্রয়োজন কি?

রাজা—প্রথম প্রয়োজন, আমার আজ্ঞা লঙ্ঘন হইল না।

চাণক্য—বৃষল, কৌমুদীমহোৎসব নিষেধে তোমার আজ্ঞার লঙ্ঘন না হওয়াই আমারও প্রথম প্রয়োজন। কিসে, বলিব?

তমাল গাছে যে নবপল্লব হয় তাহাতে যাহার বেলাবন শ্যাম দেখায়, ও যাহার জলের গভীরপ্রদেশ ধাবনশীল তিমিকুলে আন্দোলিত, তাদৃশ চারি সমুদ্রের পার পর্য্যন্ত শত শত রাজা তোমার আজ্ঞা অম্লান পুষ্পমালার ন্যায় মস্তকে ধারণ করিতেছে। তেমন আজ্ঞা শুধু আমাতেই আসিয়া স্খলিত হইতেছে। এতে লোকে বুঝিবে তোমার প্রভুত্ব বিনয়ে ভূষিত হইয়াছে ও কখনও তোমার আজ্ঞা লঙ্ঘন করিবে না। ২৪।

রাজা—ভাল, অন্য প্রয়োজন কি আছে তাহাও শুনিতে চাই।

চাণক্য—তাও বলিতেছি।

রাজা—বলুন।

চাণক্য—শোণোত্তরে, কায়স্থ অচলকে আমার কথায় বল—"ভদ্রভট প্রভৃতির যে সেই পত্রটুকু আছে তা দাও।"

প্রতীহারী—আর্য্যের যে আজ্ঞা। (বাহিরে যাইয়া আবার প্রবেশ করিয়া) আর্য্য, এই সেই পত্র।

চাণক্য—(হাতে লইয়া) বৃষল, শুন।

রাজা—মনোযোগ দেওয়াই আছে।

চাণক্য—(পাঠ) "মঙ্গল হউক। যে দেব চন্দ্রগুপ্তের নাম লইলে পুণ্য হয়, তাঁহার সহিত একসঙ্গে যে সকল প্রধান কর্ম্মচারী দাঁড়াইয়াছিল ও এক্ষণে আমাদিগকে ছাড়িয়া গিয়া মলয়কেতুর আশ্রয় লইয়াছে তাহাদের পরিচয়ের বর্ণনা পত্র। তাদের মধ্যে প্রথমেই—গজাধ্যক্ষ ভদ্রভট, অশ্বরক্ষক পুরুষদত্ত, প্রধান দ্বাররক্ষক চন্দ্রভানুর ভাগিনেয় ডিঙ্গরাত, প্রভুর দূরসম্পর্কীয় মহারাজ বলগুপ্ত, প্রভুরই শৈশবের সেবক রাজসেন, সেনাপতি সিংহবলের ছোট ভাই ভাগুরায়ণ, মালবরাজার পুত্র রোহিতাক্ষ, আমাদের যোদ্ধার প্রধান বিজয় বর্ম্মা। এই কয়টী"। এ পত্র এই পর্য্যন্তই।

রাজা—আর্য্য, এরা কেন বিরক্ত হইল শুনিতে চাই।

চাণক্য—বৃষল, শুন। এদের মধ্যে ভদ্রভট ও পুরুষদত্ত নামে গজাধ্যক্ষ ও অশ্বাধ্যক্ষ যে দুইটী তাহারা বেশ্যা, মদ, মৃগয়া লইয়া ব্যস্ত, হস্তীর ও অশ্বের রক্ষায় উদাসীন, এজন্য ইহাদের চাকরী ছাড়াইয়া দিয়াছি শুধু জীবিকার মত বৃত্তি দিতেছি, তাইতে রাগ করিয়া শত্রুদলে যাইয়া মলয়কেতুর আশ্রয়ে নিজ নিজ বিভাগে চাকরী লইয়াছে। এই যে ডিঙ্গরাত ও বলগুপ্ত এরা বড়ই লোভী; তোমার দেওয়া বেতন নিতান্ত কম মনে করে, ভাবিয়াছে সেখানে বেশী পাইবে, তাই ছাড়িয়া গিয়া মলয়কেতুকে আশ্রয় করিয়াছে। এই যে তোমার শৈশবসেবক রাজসেন, এ তোমার প্রসাদে হঠাৎ বিপুল হস্তী অশ্ব ও অর্থ সমেত ঐশ্বর্য্য পাইয়া ভাবিয়াছে এগুলি বা আমার আবার কাড়িয়া লয়, তাই ভয়ে ছাড়িয়া

গিয়া মলয়কেতুকে আশ্রয় করিয়াছে। আর এই যে আর একটী, সেনাপতি সিংহবলের ছোট ভাই ভাগুরায়ণ, এরও আমাদের সেই দুঃসময়ে পর্ব্বতকের সঙ্গে আত্মীয়তা জন্মিয়াছিল, আর সেই স্নেহে সে "তোমার পিতাকে চাণক্য মারিয়াছে" এই কথা বানাইয়া বলিয়া মলয়কেতুকে ভাগাইয়া দেয়। তার পর যখন দেখিল চন্দনদাস প্রভৃতি যারা তোমার অনিষ্ট করিয়াছে, তাদের দণ্ড হইল, তখন নিজে দোষী বলিয়া ভয় পাইয়া ছাড়িয়া গিয়া মলয়কেতুকে আশ্রয় লইল। মলয়কেতুও নিজের প্রাণরক্ষক বলিয়া কৃতজ্ঞতার অনুরোধে মন্ত্রীর পদ দিয়া সর্ব্বদা তাহার কাছে থাকিবার জন্য রাখিয়া দিল। আর সে রোহিতাক্ষ ও বিজয়বর্ম্মা এরা ভারী অভিমানী, তুমি যে নিজের জ্ঞাতিদের দাও, তাও এদের সহ্য হয় না, অভিমানে এরা মলয়কেতুর আশ্রয় লইয়াছে। এই তো সকলের বিরাগের কারণ বলিলাম।

রাজা—আচ্ছা এদের বিরাগের কারণ যখন জানিলেন, তখন কেন কার্য্যতৎপর হইয়া তাহার প্রতিবিধান করিলেন না?

চাণক্য—বৃষল, প্রতিবিধান করিতে পারা গেল না।

রাজা—পারা গেল না কি কোনও প্রয়োজনে অনুরোধে, না নিজের কৌশলের অভাবে?

চাণক্য—প্রয়োজনের অনুরোধেই বটে, কৌশলের অভাব কিসে হইবে?

রাজা—সেই প্রয়োজনটী কি, শুনিতে চাই।

চাণক্য—শুন, আর বুঝিয়া দেখ। কর্ম্মচারী বিরক্ত হইলে সংসারে দুই প্রকার প্রতিবিধান চলে—অনুগ্রহ বা নিগ্রহ—পুরস্কার বা তিরস্কার। ভদ্রভট ও পুরুষদত্ত, যাদের চাকরী ছাড়ান হইয়াছে, তাদের অনুগ্রহ, আবার চাকরী দেওয়া। এরা ব্যসনে আসক্ত হইয়া কাজে যেরূপ অনবধান হইয়াছে, তাতে এদের আবার চাকরী দিলে রাজ্যের অবলম্বন যে হস্তী ও অশ্ব তাই ক্ষীণ হইয়া পড়িবে। ডিঙ্গরাত ও বলগুপ্তকে সকল রাজ্য দিলেও তুষ্ট হইবে না; এদের পুরস্কার কিসে হইবে? আবার রাজসেনের ধনের ভয়, ভাগুরায়ণের প্রাণের ভয়, এদের পুরস্কার সম্ভব

নয়। রোহিতাক্ষ ও বিজয়বর্মা প্রবল অভিমানে অন্ধ হইয়া যখন তোমার জ্ঞাতিকেও গ্রাহ্য করে না তখন কি রকম অনুগ্রহে এরা তুষ্ট হইবে? অতএব প্রথমপক্ষে, পুরস্কারপক্ষ বাদ গেল। দ্বিতীয়পক্ষের সম্বন্ধে দেখ, আমরা সবে মাত্র নন্দের রাজ্য পাইয়াছি, যে সকল কর্ম্মচারী আমাদের একসঙ্গে দাঁড়াইয়াছিল এরই মধ্যে যদি তাদের উগ্র দণ্ড দিই, তাহা হইলে যে সকল কর্ম্মচারী নন্দে অনুরক্ত তারা আমাদিগকে বিশ্বাস করিবে না। কাজেই দ্বিতীয়পক্ষ ছাড়িয়া দিতে হইল। অতএব এদের বিরাগের প্রতিবিধান করিতে পারা গেল না। তাই পর্ব্বতকের পুত্র মলয়কেতু আমাদের ঘরের লোক গুলিকে অনুগ্রহ দেখাইয়া হাত করিতে পারিয়াছে। পিতার বধে সে তো রাগিয়াই আছে। এখন রাক্ষসের উপদেশে চলিয়া বিপুল ম্লেচ্ছবলে পরিবৃত হইয়া আমাদের আক্রমণ করিতে উদ্যত হইয়াছে। আমাদের এ উদ্যমের সময় পড়িয়াছে, উৎসবের সময় নয়। দুর্গসংস্কারে মন দাও, কৌমুদীমহোৎসব করিয়া কি হইবে? তাই বারণ করিয়াছি।

রাজা—আর্য্য, এতে জিজ্ঞাসার কথা অনেক আছে।

চাণক্য—বৃষল, স্বচ্ছন্দে জিজ্ঞাসা কর, আমারও এতে অনেক বলিবার আছে।

রাজা—এতাবৎ অনর্থের মূল সেই মলয়কেতু যখন ভাগিয়া যায়, তখন দেখিয়াও দেখিলেন না, যাইতে দিলেন কেন?

চাণক্য—যদি যাইতে না দিতাম, দুইটার একটা করিতে হইত—হয় দণ্ড, নয় প্রতিশ্রুত রাজ্যাই দিতে হইত। দণ্ড দিলে আমরাই পর্ব্বতককে মারিয়াছি এ বিশ্বাসঘাতকতার ঘোষণা আমাদের দ্বারাই হইয়া যাইত। প্রতিশ্রুত রাজ্যার্দ্ধ যদি দিতাম, তাহা হইলে পর্ব্বতককে মারিয়া বিশ্বাসঘাতকতা মাত্র লাভ হইত। তাই মলয়কেতুকে যাইতে দিলাম।

রাজা—এতে না হয় এই কথা বলিলেন, কিন্তু রাক্ষস তো এইখানেই ছিল, তার সম্বন্ধে আর্য্য উদাসীন ছিলেন, একথায় আর্য্যের উত্তর কি?

চাণক্য—রাক্ষসের সম্বন্ধে বলি—যে সকল লোক নন্দে অনুরক্ত ও

চরিত্রের আদর জানে, তারা প্রভুর প্রতি রাক্ষসের দৃঢ়ভক্তি দেখিয়া ও বহুকাল একত্র রাক্ষসের সহিত বাস করিয়াছে বলিয়া তাহাকে অত্যন্ত বিশ্বাস করে। তা ছাড়া সে নিজে মহাবুদ্ধি ও মহাবীর, তার সহায় অনেক, সে বিপুল অর্থের অধিকারী। যদি এই খানেই নগরের মধ্যে সে থাকে আমাদের বিষম অন্তর্বিবাদ ঘটাইবে। সরাইয়া দিলে বাহ্য বিবাদ ঘটাইবে বটে, কিন্তু উপায় করিয়া কোনও প্রকারে তাকে বশ করিতে পারিব। এই জন্য এখানে থাকিলেই যখন সে বুকের শেল, তখন তাকে তুলিয়া দূর করা হইয়াছে।

রাজা—আর্য্য, জোর করিয়া তাকে বন্দী করিলেন না কেন?

চাণক্য—সে যে রাক্ষস, যে সে লোকত নয়! জোর করিয়া ধরিতে গেলে হয় নিজে মরিবে, নয় তোমার বহুতর সৈন্য ক্ষয় করিবে। তাতে দুই দিকেই দোষ। দেখ—

হে বৃষল, বেশী পীড়াপীড়ি করিলে সে যদি নিজে মরিত, তবে তোমার পক্ষে কেমন একটি অসাধারণ লোকের বিয়োগ হইত ভাব দেখি। আর যদি তোমার প্রধান প্রধান সৈনিকদিগকে মারিয়া ফেলিত, তাতেও কত ক্ষতি বুঝিয়া দেখ। অতএব বনের হাতীকে যেমন কায়দায় বশ করিতে হয়, তেমনই এই রাক্ষসকে উপায়ে বশ করিতে হইবে। ২৫।

রাজা—আমার সাধ্য নাই কথায় আর্য্যের কথা কাটাই, কিন্তু মোটের উপর দেখিতেছি অমাত্য রাক্ষসই এ ব্যাপারে বেশী প্রশংসার যোগ্য।

চাণক্য—(সক্রোধে) "আপনি নহেন" এইটুকু তোমার কথার শেষ ভাগ। ওহে বৃষল, সে কোন্ কাজটা করিয়াছে?

রাজা—শুনুন্।

তিনি মহাত্মা। নগর আমাদের হইল, কিন্তু তিনি আমাদের গলায় পা দিয়া যত দিন ইচ্ছা এখানে বাস করিলেন। আমাদের সৈন্যেরা জয় ঘোষণা করিতে যাইতেছিল, জোর করিয়া তাহা করিতে দিলেন না। নিজের অতি বিপুল নীতির বাহাদুরীতে আমাদের বুদ্ধি এমনই বিগড়াই

দিয়া গিয়াছেন যে অতি বিশ্বাসী ঘরের লোককেও আর এখন আমাদের বিশ্বাস করিতে ভরসা হইতেছে না। ২৬।

চাণক্য—(হাসিয়া) রাক্ষস এই করেচে? বৃষল, আমি মনে করিয়াছিলাম নন্দের উচ্ছেদ করিয়া যেমন তোমাকে রাজা করা হইয়াছিল তোমাকেও বুঝি তেমনই উচ্ছেদ করিয়া মলয়কেতুকে ভূতলে রাজ-ধিরাজ পদে নিযুক্ত করা হইয়াছে !!

রাজা—এই নন্দের ব্যাপার তো অন্তে করিয়াছে, আর্য্যের তাতে বাহাদুরী কি?

চাণক্য—ওগো হিংসুটে বাবুটি—

অন্তে কে রাক্ষসের চক্ষের উপর কোপের আবেশে কম্পিত অঙ্গুলির অগ্রভাগে শিখা খুলিয়া দিয়া সকল লোকের সাক্ষাতে "রিপুকুল তাবৎ উচ্ছেদ করিব" এই গুরুতর প্রতিজ্ঞা করিয়াছিল? ও নিরানব্বই শত কোটী স্বর্ণের অধিকারী গর্বিত নন্দদিগকে বলির ছাগলের মত একটি একটি করিয়া ক্রমে মরিয়াছিল? ২৭।

আর দেখ—

ঐ আগুন এখনও নিবিতেছে না। এখনও নন্দদের গলিত চর্ব্বি বহাইতেছে, শ্মশানবাসী মাংসাশী জীবগণের আনন্দ বর্দ্ধন বরিতেছে, এখনও আকাশে দীর্ঘ ও নিশ্চল পক্ষে গৃধ্রদিগকে ধূমরূপে মণ্ডলাকার ঘুরাইয়া সূর্য্যকিরণ ঢাকিয়া দিয়া দিঙ্মণ্ডলকে মেঘাচ্ছন্নের মত করিয়া তুলিতেছে। ২৮।

রাজা—এ অন্তেইতো করিয়াছে।

চাণক্য—আঃ! কে করিয়াছে?

রাজা—নন্দকুলের শত্রু, নিয়তি।

চাণক্য—মূর্খেরা দৈবের দোহাই দেয়।

রাজা—পণ্ডিতেরা তো জাঁক করে না।

চাণক্য—(সকোপে) বৃষল, আমাকে চাকরের মত পদদলিত করিতে চাও?

এই হাতও চলিতেছে, যেন শিখা বাঁধা রহিয়াছে, তাকে আবার খুলিবে ; (ভূমিতে পদ প্রহার করিয়া) এই পাও আবার প্রতিজ্ঞারোহণ করিতে চলিতেছে। মৃত্যু তোমার ঘাড়ে চপিয়াছে, আমার কোপানল নন্দগণের নাশে নিবিয়াছিল, তুমি এখন জ্বালাইতেছ। ২৯।

রাজা—(আবেগের সহিত স্বগত) একি ! আর্য্য যে যথার্থই কুপিত হইয়াছেন ! এই দেখ—

কোপে চক্ষের পাতাগুলি অত্যন্ত কাঁপিতেছে ও তাহা দিয়া পরিষ্কার অশ্রুজল বহিয়া চলিয়াছে। চক্ষু এতই রক্তবর্ণ হইয়াছে যে ঐ জলে ধৌত হইয়া তাহার রক্ততা কমিলেও মনে হয় যেন তাহার দীপ্তি পিঙ্গলবর্ণ হইয়া সম্মুখে জ্বলিয়া উঠিয়াছে, আর তাহার উপরে আবির্ভূত ভ্রূকুটি উহার ধূমরূপে বিরাজ করিতেছে। আর ভূমিতে যে পদাঘাত করিয়াছেন, তাহা যেন ধরণী অতি কষ্টে সহিয়াছেন। কিন্তু তাঁহার গুরুতর কম্প হইয়াছে, বুঝি বা তাণ্ডবে মহাদেব রৌদ্ররস অভিনয় করিতে যাইয়া এইরূপ পদাঘাত করেন, সেই কথা ধরণীর মনে পড়িয়াছে। ৩০।

চাণক্য—(কৃত্রিমকোপ থামাইয়া) বৃষল, বৃষল, বাদানুবাদের প্রয়োজন নাই। যদি মনে কর রাক্ষস আমা অপেক্ষা যোগ্যতর, তবে এই শস্ত্র তাহাকে দাও (শস্ত্রত্যাগ করিয়া দাঁড়াইয়া আকাশের দিকে চাহিয়া স্বগত) রাক্ষস, রাক্ষস, কৌটিল্যের বুদ্ধিকে জয় করিতে চাও, আর এই তোমার বুদ্ধির দৌড়।

ওহে শঠ, চাণক্য হইতে ভক্তি চলিয়া গেলে মৌর্য্যকে সুখে জয় করিতে পারিবে এই ভাবিয়া তুমি এখন ভাল ভেদ নীতির প্রয়োগ করিয়াছ ! কিন্তু এই নীতিই ষোল আনা তোমার অপবাদের কারণ হইবে। ৩১।

(নিষ্ক্রান্ত)

রাজা—আর্য্য বৈহীনরে, প্রকৃতিগণকে বলুন যে অদ্য হইতে চাণক্যের অপেক্ষা না রাখিয়া চন্দ্রগুপ্ত নিজেই রাজ্য চালাইবে।

কঞ্চুকী—(স্বগত) কি রকম! বিশেষণ ছাড়া শুধু 'চাণক্য' বলিলেন, "আর্য্য চাণক্য' বলিলেন না। অহো! কাজটী ছাড়ানই হইল। অথবা এ বিষয়ে প্রভুর মোটেই দোষ নাই। কেন, বলিব?

রাজা—যদি অসম্মান করেন সে মন্ত্রীরই দোষ। মাহুতের দোষেই হাতী ক্ষেপা হাতী হইয়া যায়। ৩২।

রাজা—আর্য্য, আপনি কি ইতস্ততঃ করিতেছেন?

কঞ্চুকী—কিছু নয় মহারাজ। প্রভু এখন প্রভু হইয়াছেন, এ আমাদের সৌভাগ্য।

রাজা—(স্বগত) আর্য্য মনে করেন, আমাকে সকলে এরূপ ভাবিলে তাঁহার কার্য্য সিদ্ধি হইবে। তিনি সিদ্ধ মনোরথ হউন (প্রকাশ্যে) শোনোত্তরে, এই শুষ্ককলহে আমার মাথা ধরিয়াছে, শয্যা গৃহের পথ দেখাইয়া চল।

প্রতী—আসুন, প্রভু আসুন।

রাজা—(শাসন হইতে উঠিয়া স্বগত)

আর্য্যের আজ্ঞায় আমি গৌরব লঙ্ঘন করিয়াছি, তথাপি ইচ্ছা হইতেছে পৃথিবীর গর্ভে যাইয়া লজ্জা নিবারণ করি। যারা যথার্থই গুরুগণের অসম্মান করে, তাদের হৃদয় লজ্জায় বিদীর্ণ হয় না কেন? ৩৩

(সকলের প্রস্থান)

তৃতীয় অঙ্ক

চতুর্থ অঙ্ক

মলয়কেতুর রাজধানী

(তার পর পথিকের বেশে পুরুষের প্রবেশ)

পুরুষ—আশ্চর্য্য!

প্রভুর যদি এমন আদেশ না হইত, যে না ফিরাইয়া চলিতে হইবে, তবে এ ব্যাপারে এই এক শত যোজনের অধিক পথ কে যাতায়াত করিতে পারিত! ১।

এখন অমাত্য রাক্ষসের এই বাড়ীতে যাই। (শ্রান্তের মত চলিয়া) দ্বারীদের কে আছে হে এখানে? প্রভু অমাত্য রাক্ষসের কাছে বল যে করভক পাটলিপুত্র হইতে এই ছুটিয়া আসিয়াছে।

দৌবারিক—(প্রবেশ করিয়া) ভদ্র, চেঁচাইয়া কথা কহিও না। এই যে অমাত্য এখনও বিছানা ছাড়েন নাই, কাজের চিন্তায় রাত্রিতে ঘুম হয় নাই, মাথা ধরিয়াছে। একটু দাঁড়াও। অবসর বুঝিয়া তোমার আসিবার কথা তাঁহাকে বলিব।

পুরুষ—ভদ্রমুখ, তাই কর॥

(তার পর নিজেরই শয়ন গৃহে আসনে বসিয়া চিন্তামগ্ন রাক্ষসের শকটদাসের সহিত প্রবেশ)।

রাক্ষস—(স্বগত)

আজকাল প্রত্যহ আমি জাগিয়া বসিয়া আছি, আর রাত্রি কাটিয়া যাইতেছে! কাজ আরম্ভ করিতে যাইয়া ভাবিতে হইয়াছে বিধি আমার পক্ষে বাম অথবা কৌটিল্যের মতি অতি কুটিল, অতএব কি করা যায়? ভাবিয়া ঘুমাইবার অবসর পাই নাই! তার পর কাজ আরম্ভ করিলে

আমার চালগুলি সবই সম্পূর্ণরূপে কাটিয়া যাইতে লাগিল তখন ভাবিতে লাগিলাম "এতে এ রকম কি করিয়া হইল", ঘুম আর হইল না। ২।

আবার দেখি,

আমার মত যিনি নীতিপ্রয়োগ করিতেছেন আর যিনি এই নাটক লিখিতে বসিয়াছেন উভয়কেই এই অনিদ্রার ক্লেশ ভোগ করিতে হয়, তবে আর দুঃখ করি কেন ? দেখ উভয়কেই গোড়ায় যৎসামান্য হইলেও বীজ স্থাপন করিতে হয়; তার পর উহার বিস্তারের মানসে, যে সকল বীজের গর্ভ সঞ্চার হইল তাহাদের অতি দুরনুমেয় ফলগুলিকে গূঢ়রূপে বিকাশ করিতে হয়; তার পর মনে মনে সে ফলগুলির আলোচনা করিতে হয়; সর্বশেষে ইতস্ততঃ প্রসৃত ফলগুলিকে একত্র করিয়া উপসংহার করিতে হয়। ৩।

তবে এতে কি দুরাত্মা ব্যাটা চাণক্য—

দৌবা—(নিকটে আসিয়া) জয়ী হউন।

রাক্ষস—প্রতারিত হইতে পারিবে ?

দৌবা—অমাত্য।

রাক্ষস—(বাম চক্ষুর স্পন্দন অভিনয় করিয়া স্বগত) প্রকরণের অধিষ্ঠাত্রী দেবী সরস্বতী বাম চক্ষুর স্পন্দন দ্বারা বলিয়া দিতেছেন যে, এখানে "দুরাত্মা ব্যাটা চাণক্য জয়ী হউন—প্রতারিত হইতে পারিবে অমাত্য" এইরূপ অন্বয় হইবে। তথাপি চেষ্টা ছাড়িতে নাই। (প্রকাশ্যে) ভদ্র, কি বলিতে চাও।

দৌবা—অমাত্য, করভক দ্বারে দাঁড়াইয়া আছে।

রাক্ষস—শীঘ্র আসিতে বল।

দৌবা—অমাত্যের যে আজ্ঞা। (বাহিরে যাইয়া পুরুষের কাছে গিয়া) ভদ্র, অমাত্যের কাছে যাও। (নিষ্ক্রান্ত)।

করভক—(কাছে গিয়া) অমাত্যের জয় হউক।

রাক্ষস—ভদ্র, বস।

করভক—অমাত্যের যে আজ্ঞা। (ভূমিতে উপবেশন)।

রাক্ষস—(স্বগত কাজ এত বেশী যে একে কোন্ কাজে পাঠাইয়াছিলাম মনে হইতেছে না। (চিন্তার অভিনয়)

(তার পর বেত হাতে, অন্য পুরুষের প্রবেশ)

পুরুষ—সর, সর। এসেছেন। ভাগো, লোকজন ভাগো। দেখিতেছ না—

অদৃষ্টের জোর না থাকিলে যেমন দেবতার তেমন মহাকুলপ্রসূত রাজাদের দেখা পাওয়াই কঠিন, কাছে যাওয়া তো দূরের কথা। ৪।

(অপ্রবিষ্ট পাত্রের প্রতি) মহাশয়েরা কি জিজ্ঞাসা করিতেছেন—কেন লোক সরান হইতেছে? মহাশয়েরা, অমাত্য রাক্ষসের মাথা ধরিয়াছে, তাঁকে দেখিবার জন্য কুমার মলয়কেতু এই এদিকেই আসিতেছেন, তাই লোক সরাইতেছি। (পুরুষ নিষ্ক্রান্ত)।

(তার পর মলয়কেতুর প্রবেশ, পশ্চাতে ভাগুরায়ণ ও কঞ্চুকী)

মলয়—(নিঃশ্বাস ফেলিয়া স্বগত) আজ দশ মাস বাবা মরিয়াছেন, অথচ তাঁহার উদ্দেশে আমি এক গণ্ডূষ জলও দিলাম না। বৃথা আমার মানুষ বলিয়া অভিমান! তখনই প্রতিজ্ঞা করিয়াছিলাম—

শোকে জননীদের অবস্থার যে ঘোর পরিবর্ত্তন ঘটিয়াছে, যে পরিবর্ত্তনে বুকে করাঘাত করিতে করিতে তাঁহারা রত্নবলয় ভাঙ্গিয়া ফেলিয়াছেন, তাঁহাদের উত্তরীয় বসন সরিয়া পড়িয়াছে, ধূলায় চুল তৈল হীন হইয়া রুক্ষ হইয়া গিয়াছে, উচ্চস্বরে হা! হা! এই শব্দে তাঁহারা আর্ত্তনাদ করিতেছেন—দেখিয়া দুঃখে হৃদয় বিগলিত হইতেছে, এই পরিবর্ত্তন এখনই শত্রুর স্ত্রীদের ঘটাইব ও পরে বাবার শ্রাদ্ধের অঞ্জলি দিব। ৫।

এবিষয়ে বেশী কি বলিব?

বীরের কার্য্যভার বহন করিয়া হয় যুদ্ধে মরিয়া বাবার পদানুসরণ করিব, নয় এই অশ্রুজল নিজের জননীদের চক্ষু হইতে তুলিয়া লইয়া শত্রু স্ত্রীগণের চক্ষে পৌঁছাইয়া দিব। ৬।

(প্রকাশ্যে) আর্য্য জাজলি, যে রাজারা পশ্চাতে আসিতেছেন তাঁহাদিগকে আমার কথায় বলুন—"আমি একাই বিনা সংবাদে যাইয়া

অমাত্য রাক্ষসের আনন্দ বিধান করিতে চাই, আপনারা আর অনুগমন করিয়া ক্লেশ করিবেন না"।

কঞ্চুকী—আচ্ছা। (চলিয়া, অপ্রবিষ্ট পাত্রের প্রতি) ও গো রাজগণ, কুমারের আদেশ—"কেহ যেন আমার অনুগমন না করেন"। (দেখিয়া সহর্ষে) কুমারের আজ্ঞা শুনিবামাত্র রাজারা সকলে থামিয়াছেন।

কুমার দেখুন—

কেহ কেহ জোরে বল্গা টানিয়া ঘোড়া থামাইয়া ফেলিয়াছেন ঘোড়ার ঘাড় অত্যন্ত বাঁকিয়া উঠিয়াছে, কাঁধ উঁচু হইয়া পড়িয়াছে, সম্মুখের দুই পা মাটি ছাড়িয়া উঠিয়াছে—যেন খুরে আকাশ খুঁড়িতেছে। কেহ কেহ তাঁহাদের মহাকায় হস্তী থামাইয়া গমনে বিরত হইয়াছেন, হাতীর বেগ গিয়াছে বলিয়া গলার ঘণ্টার আর আওয়াজ নাই। প্রভো, সাগর যেমন বেলাভূমি লঙ্ঘন করে না, সেইরূপ রাজারাও আপনার মর্য্যাদা লঙ্ঘন করেন না। ৭।

মলয়—আর্য্য, আপনিও পরিজন লইয়া ফিরুন, ভাগুরায়ণ একাই আমার সঙ্গে চলুক।

কঞ্চুকী—আচ্ছা। (পরিজন সহ নিষ্ক্রান্ত)।

মলয়—সখে ভাগুরায়ণ, ভদ্রভট প্রভৃতি যখন আমার কাছে আসে, তখন বলিয়াছিল—"কুমারের আশ্রয় থাকা প্রার্থনীয়। আমরা অমাত্য রাক্ষসের সূত্রে কুমারকে আশ্রয়ে করিতেছি না, কিন্তু চন্দ্রগুপ্ত দুষ্ট অমাত্যের হাতে পড়িয়াছে তাই তাহার প্রতি বিরক্ত হইয়া দেখিলাম নানা মনোহর গুণে ভূষিত কুমারই একমাত্র আশ্রয়ের যোগ্য। এইজন্য কুমারের সেনাপতি শিখরককে মুরুব্বি ধরিয়া কুমারের আশ্রয়ে আসিয়াছি"।

আমি অনেক ভাবিয়াছি কিন্তু তাহাদের একথার কি অর্থ বুঝিতে পারি নাই।

ভাগুরায়ণ—কুমার, এর অর্থ বুঝা কঠিন নয়। এরা ঠিকই বলিয়াছে, কারণ, যে রাজা নির্বিকার ও নিজের বৃদ্ধি প্রার্থনা করেন, তেমন রাজাই

আশ্রয়ের যোগ্য, আর তাঁহাকে আশ্রয় করিতে হইলে যে তাঁহার প্রিয় ও হিতৈষী তাহার সূত্রেই করিতে হয়।

মলয়—সখে ভাগুরায়ণ, বলি, অমাত্য রাক্ষসই আমার পরম প্রিয় ও পরম হিতৈষী।

ভাগু—এ কথাটা ঠিক। কিন্তু অমাত্য রাক্ষসের শত্রুতা চাণক্যের সঙ্গে, চন্দ্রগুপ্তের সঙ্গে নয়। চাণক্য ক্ষমতা পাইয়া অত্যন্ত ফুলিয়া উঠিয়াছে, যদি কখনও তাহার বেআদবী সহিতে না পারিয়া চন্দ্রগুপ্ত তাহাকে মন্ত্রিত্ব হইতে সরাইয়া দেয়, তবে অমাত্য রাক্ষস চন্দ্রগুপ্তের সহিত যাইয়া মিলিতে পারে। কারণ, রাক্ষসের সুহৃদেরা কবলে পড়িয়াছে তাঁহাদের বাচাইতে হইবে। তা ছাড়া, হাজার হউক চন্দ্রগুপ্ত নন্দের সন্তান তো বটে, আর রাক্ষসেরও নন্দবংশে প্রগাঢ় ভক্তি। চন্দ্রগুপ্ত ও দেখিবে ইনি আমার পুরুষানুক্রমে প্রাপ্ত মন্ত্রী, অতএব সন্ধির অনুমোদন করিবে। এরা বলিতে চায় যে এরূপ ঘটিলে কুমার আর আমাদিগকে বিশ্বাস করিবেন না।

মলয়—তা বলতে পারে। অমাত্যের বাড়ীর পথ দেখাইয়া চল।

ভাগু—এই দিকে, কুমার এই দিকে। (উভয়ের পরিক্রমণ)। এই অমাত্যের বাড়ী, কুমার প্রবেশ করুন।

মলয়—এই যাচ্চি।

রাক্ষস—(স্বগত) হাঁ, মনে পড়িয়াছে। (প্রকাশ্যে) ভদ্র, কুসুমপুরে স্তনকলশের সঙ্গে দেখা করিয়াছিলে?

করভক—অমাত্য, নয় তো কি?

মলয়—(শুনিয়া) ভাগুরায়ণ, কুসুমপুরের কথা উঠিয়াছে, এর মধ্যে এখন যাইব না, এখানে থাকিয়া শুনি। কেন, বলিব?

মন্ত্রিরা, বাহাদুরী ভাঙ্গিয়া যাইবে ভয়ে, রাজাদের সাক্ষাতে অন্যরকম করিয়া সাজাইয়া কথা বলে। স্বচ্ছন্দমনে যখন কথা বলে তখন প্রকৃত কথা বাহির হইয়া পড়ে। ৮।

ভাগু—কুমারের যে আজ্ঞা।

রাক্ষস—ভদ্র, সে কাজ সিদ্ধ হইল কি ?

কর—অমাত্যের প্রসাদে সিদ্ধ হইয়াছে।

মলয়—সখে ভাগুরায়ণ, কি সে কাজ ?

ভাগু—কুমার, মন্ত্রিচরিত্র দুর্বোধ। এইটুকু হইতে বুঝা যায় না। মন দিয়া শুনুন দেখি।

রাক্ষস—ভদ্র, সবিস্তর শুনিতে চাই।

কর—অমাত্য, শুনুন। কথা এই, আপনি আমাকে আদেশ করিলেন "করভক কুসুমপুরে যাও, আমার কথায় বৈতালিক স্তনকলসকে বল যে হতভাগা চাণক্য যখনই রাজাজ্ঞা লঙ্ঘন করিবে তখনই চন্দ্রগুপ্তকে যাতে ক্ষেপাইতে পারে এমন শ্লোকে তাহার স্তব করিবে"।

রাক্ষস—তার পর, ভদ্র, তার পর ?

কর—তার পর আমি পাটলিপুত্রে যাইয়া বৈতালিক স্তনকলশকে অমাত্যের আদেশ শুনাইলাম। এই সময়ে পুরবাসিগণের যাহারা নন্দ-বংশের উচ্ছেদে দুঃখিত হইয়াছিল, তাহাদের তুষ্ট করিবার জন্য রাজা কৌমুদীমহোৎসব ঘোষণা করিলেন। এই উৎসব বহুকাল হইতে চলিয়া আসিতেছে বলিয়া লোকের খুব অভ্যস্ত। তাই প্রিয় পত্নীর সমাগমের ন্যায় লোকে আনন্দে রাজার আজ্ঞা গ্রহণ করিল।

রাক্ষস—(বাষ্পপূর্ণনেত্রে) হা! দেব নন্দ!

হে নৃপবর, চন্দ্র পূর্ণমণ্ডলে উদিত হইলেও তাঁহার জ্যোৎস্না শুধু কুমুদেরই প্রীতি জন্মাইয়া থাকে। আপনি জগতের প্রীতি জন্মাইতেন আপনার অভাবে এ কি রকম কৌমুদীমহোৎসব হইবে ? ৯।

ভদ্র, তারপর, তারপর ?

কর—তারপর চাণক্য রাজার ইচ্ছার বিরুদ্ধেই সেই নয়নাভিরাম উৎসব বারণ করিয়া দিল। এই অবসরে স্তনকলশ চন্দ্রগুপ্তকে চটাইবার মত শ্লোকমালা উচ্চারণ করিল।

রাক্ষস—সে কি রকম ?

করভক—(হে নরশ্রেষ্ঠ, আপনার মত ইত্যাদি পুর্ব্বোক্তের পাঠ)।

রাক্ষস—সাধু! স্তনকলস সাধু! ঠিক সময়েই ভেদের বীজ বসাইয়াছ। সুফল অবশ্য ফলিবে। কেন, বলিব ?

সামান্য ব্যক্তিও আমোদের উপভোগ হটাৎ বন্ধ হইলে তাহা সহ্য করে না। যিনি পৃথিবীর প্রভু যাঁর প্রতাপ সংসার ছাড়াইয়া গিয়াছে, তাঁর কথা কি আর ? ১০।

মলয়—এ ঠিক কথা!

রাক্ষস—তারপর, তারপর ?

কর—তারপর আজ্ঞালঙ্ঘনে চন্দ্রগুপ্ত চটিয়া গেল। কথাপ্রসঙ্গে অমাত্যের গুণের প্রশংসা করিয়া চাণক্যকে কাজ হইতে ছাড়াইয়া দিল।

মলয়—সখে ভাগুরায়ণ, গুণের প্রশংসায় বুঝা যায় রাক্ষসের দিকে চন্দ্রগুপ্তের ভক্তির টান আছে।

ভাগু—গুণের প্রশংসায় যতটা না হউক, ব্যাটা চাণক্যের বরখাস্ত তার বেশী বুঝা যাইতেছে।

রাক্ষস—শুধু এই কৌমুদীমহোৎসব নিষেধই কি চাণক্যের প্রতি চন্দ্রগুপ্তের রাগের কারণ, না আরও কিছু আছে ?

মলয়—সখে, চন্দ্রগুপ্তের রাগের অন্য কারণ খুঁজিবার কি প্রয়োজন ইনি মনে করেন ?

ভাগু—কুমার, চাণক্য বুদ্ধিমান্, বিনা প্রয়োজনে চন্দ্রগুপ্তকে চটাইবে না। চন্দ্রগুপ্তও কৃতজ্ঞ, এই মাত্র কারণে গুরুর গৌরব লঙ্ঘন করিবে না। উচিত কারণে চাণক্য ও চন্দ্রগুপ্তের যদি বিচ্ছেদ হইয়া থাকে তবেই সে বিচ্ছেদ স্থায়ী হইবে।

কর—চন্দ্রগুপ্তের চটিবার আরও কারণ আছে। চাণক্য মলয়কেতু ও অমাত্য রাক্ষসকে সরিয়া যাইতে দিয়াছে।

রাক্ষস—শকটদাস, চন্দ্রগুপ্ত আমার হাতের মুঠার ভিতরে আসিবে।

এইবারে চন্দন দাসের বন্ধন মোচন ও তোমার স্ত্রীপুত্রের সহিত সমাগম হইবে।

মলয়—সখে ভাগুরায়ণ, ইনি কি মনে করিয়া 'হাতের মুঠার ভিতরে' এই কথাটা বলিলেন।

ভাগু—আর কি? ইনি নিশ্চয় মনে করিতেছেন যখন চাণক্যের সহিত বিচ্ছেদ হইয়াছে তখন চন্দ্রগুপ্তকে মারিয়া কাজ নাই।

রাক্ষস—ভদ্র, বরখাস্ত হইয়া সে ব্যাটা এখন কোথায় আছে?

কর—সেই পাটুলিপুত্রেই বাস করিতেছে।

রাক্ষস—(আবেগের সহিত) ভদ্র, সেইখানেই রহিয়াছে? তপোবনে যায় নাই? বা আবার প্রতিজ্ঞারূঢ় হয় নাই?

কর—অমাত্য, তপোবনে যাইবে শুনা যায়।

রাক্ষস—শকটদাস, এটা যে সংলগ্ন হইতেছে না! দেখ।

প্রভু আমাদের পৃথিবীতে দ্বিতীয় ইন্দ্রস্বরূপ ছিলেন; তিনি তাহাকে নিজের উচ্চ আসন হইতে নামাইয়া অপমান করিলেন, তাহা তাহার সহ্য হয় নাই। আর মৌর্য্যকে সে নিজে রাজা করিয়াছে; তাহার হাতে এই অপমান সেই লোক কি করিয়া সহিতে পারে? ১১।

মলয়—সখে, চাণক্য বনে গেলে বা আবার প্রতিজ্ঞাবদ্ধ হইলে ইহার কি স্বার্থসিদ্ধ হইবে?

ভাগু—এ বুঝা বিশেষ কঠিন নহে। হতভাগ্য চাণক্য চন্দ্রগুপ্ত হইতে যতটা দূরে যায় ততটাই এঁর স্বার্থসিদ্ধি।

শকট—অন্যরূপ ভাবিয়া কাজ নাই। এটা সংলগ্নই হইতেছে। অমাত্য দেখুন—

রাজাদের মাথার চূড়ায় যে মহামণি রহিয়াছে তাহার প্রভায় উহাদের শিখা খচিত হইয়া গিয়াছে। তেমন মাথায় মৌর্য্য নিজের পা চাপাইয়াছে। সে কি করিয়া নিজের লোকে আজ্ঞা লঙ্ঘন ঘটাইলে এটা সহ্য করিবে? অতএব মৌর্য্যের রাগ অসংলগ্ন নহে। আবার নিজে অভিচার করার কি দুঃখ কৌটিল্য জানে; সে দৈবাৎ প্রতিজ্ঞা পার হইয়াছে;

তাই পাছে শেষটা অকৃতকার্য্য হয় এই ভয়ে কোপনস্বভাব হইয়াও আবার প্রতিজ্ঞা করিতেছে না, এ ও সংলগ্নই বটে। ১২।

রাক্ষস—শকটদাস; এ এইরূপই বটে। যাও, করভককে যাইয়া বিশ্রাম করাও।

শকট—আচ্ছা। (করভকের সহিত নিষ্ক্রান্ত)।

রাক্ষস—আমারও ইচ্ছা কুমারকে যাইয়া দেখি।

মলয়—আমিই আর্য্যকে দেখিতে আসিয়াছি।

রাক্ষস—(দর্শনের অভিনয় করিয়া) কুমার যে! (আসন হইতে উঠিয়া) এই আসন, কুমারের বসিতে আজ্ঞা হউক।

মলয়—এই বসিতেছি, আর্য্য উপবেশন করুন। (যথাযোগ্য সকলের উপবেশন)। আর্য্য, মাথাধরাটা এখন সহার মত হইয়াছে কি?

রাক্ষস—কুমার, কুমারের কুমার নাম যতক্ষণ অধিরাজ নামে চাপা না পড়িতেছে, ততক্ষণ মাথা ধরা সহ্য হয় কৈ?

মলয়—আর্য্য যখন এটি অঙ্গীকার করিয়াছেন, তখন এ আমার দুর্লভ হইবে না। এখন আমাদের সৈন্য সামন্ত সবই সংগ্রহ হইয়া গিয়াছে, শত্রুর ক্ষতির অপেক্ষায় বসিয়া আছি এভাবে আর কত দিন অপেক্ষা করিব?

রাক্ষস—এখন আর সময় নাশের প্রয়োজন কি? বিজয় যাত্রায় বাহির হউন।

মলয়—আর্য্য, শত্রুর কোনও ক্ষতির সংবাদ পাইয়াছেন কি?

রাক্ষস—পাইয়াছি।

মলয়—কি রকম ক্ষতি?

রাক্ষস—মন্ত্রীর অভাব. আর কি? চাণক্য চন্দ্রগুপ্তকে ছাড়িয়া গিয়াছে।

মলয়—আর্য্য, মন্ত্রীর অভাব ক্ষতিই নয়।

রাক্ষস—অন্য রাজার পক্ষে কোনও স্থলে মন্ত্রীর অভাব ক্ষতি নাও হইতে পারে, চন্দ্রগুপ্তের তা নয়।

মলয়—আর্য্য, এ তা নয়। চাণক্যের দোষেই লোকজন চন্দ্রগুপ্তের

প্রতি বিরক্ত। চাণক্যকে ছাড়ান হওয়াতে প্রজারা চন্দ্রগুপ্তে বিশেষ অনুরাগ দেখাইবে, কারণ তাহারা পূর্ব্বেও অনুরক্তই ছিল।

রাক্ষস—ও কথা বলিবেন না। সে সব লোকজন দুই প্রকার—যারা চন্দ্রগুপ্তের সঙ্গে একদিকে দাঁড়াইয়াছিল, আর যারা নন্দে অনুরক্ত। যারা চন্দ্রগুপ্তের সঙ্গে দাঁড়াইয়াছিল, তাদেরই পক্ষে চাণক্যের দোষ বিরাগের কারণ, যারা নন্দ কুলের পক্ষপাতী তাদের পক্ষে নয়। নন্দানুরাগীরা আশ্রয় করার মত ভাল কোনও রাজা পাইতেছে না বলিয়া চন্দ্রগুপ্তেরই অনুযায়ী হইয়া আছে। বস্তুতঃ তারা চন্দ্রগুপ্তের প্রতি বিরাগ ও ক্রোধে কলুষিত, কারণ সে নিজের পিতৃকুলেরই মত নন্দকুলের বিনাশ ঘটাইয়াছে। এখন যদি তারা আপনার মত একজন আক্রমণকারী পায়, যার শত্রু নাশের শক্তি আছে বলিয়া বুঝিতে পারে, তবে তৎক্ষণাৎ চন্দ্রগুপ্তকে ছাড়িয়া আপনাকে আশ্রয় করিবে। আমি নিজেই এর দৃষ্টান্ত।

মলয়—আর্য্য, সুধু মন্ত্রীর অভাবই কি চন্দ্রগুপ্তের প্রতি আক্রমণের কারণ, না অন্যকারণও আছে?

রাক্ষস—আর ও বহু কারণ থাকিলেই কি? এইটাই প্রধানতম কারণ।

মলয়—আর্য্য, প্রধানতম কিসে? চন্দ্রগুপ্ত কি এখন নিজের কাজের ভার অন্য মন্ত্রীতে দিয়া বা নিজে নিয়া এ ক্ষতির পূরণ করিতে পারে না।

রাক্ষস—কখনই পারে না। কেন, বলিব? যার সিদ্ধি নিজের হাতে বা যার সিদ্ধি রাজা ও মন্ত্রী উভয়ের হাতে তাহার পক্ষে সেটা সম্ভব হয়; কিন্তু চন্দ্রগুপ্ত বুদ্ধিহীন, সিদ্ধির জন্য সর্ব্বদা মন্ত্রীর অপেক্ষাই করিয়া আসিয়াছে, কাজেই এখন লোকব্যবহার নিজে না দেখিয়া চক্ষুহীনেরমত হইয়া পড়িয়াছে, সে কি করিয়া এ ক্ষতির পূরণ করিবে? কিসে, শুনিবে—

রাজা ও মন্ত্রী উভয়েই যদি অতি উন্নত হন, তবে শ্রী দুয়ের উপর দুই পা রাখিয়া উঠিয়া দাঁড়ান। কিন্তু স্ত্রীস্বভাবসুলভ অপটুতা হেতু নিজের ভর সামলাইতে না পারিয়া একজন হইতে পা উঠাইয়া নেন ও অন্যের উপরই সম্পূর্ণ ভর দেন। তখন সিদ্ধি, হয় রাজায়ত্ত নয় সচিবায়ত্ত হইয়া পড়ে উভয়ায়ত্ত থাকে না। ১৩।

আরও দেখুন—

মন্ত্রীর উপর যার সব কাজের ভার, তার যদি মন্ত্রীবিচ্ছেদ ঘটে, তবে সে মাতার স্তন হইতে ছাড়ান অতি শিশুর মত হইয়া পড়ে, ও লোক-ব্যবহার না জানাতে হতবুদ্ধি হইয়া এক মুহূর্ত্তও বাঁচিয়া থাকিতে পারে না। ১৪।

মলয়—(স্বগত) ভাগ্যে আমি সচিবায়ত্তসিদ্ধি নই !! (প্রকাশ্যে) তাহা হইলেও আক্রমণের জন্য অনেক কারণ বর্ত্তমান থাকিলেই মন্ত্রীর অভাবে শত্রুকে আক্রমণ করিয়া আক্রমণকারী স্থায়ী সিদ্ধিলাভ করিতে পারেন, নচেৎ নয়।

রাক্ষস—স্থায়ীকার্য্যসিদ্ধিই হইবে, কুমার তাহাই ধরিয়া লউন। কেন, বলিব ?

এমন উৎকৃষ্ট সৈন্য সামন্ত লইয়া আপনার মত রাজা আক্রমণ করিতেছে ; নগরটি নন্দে অনুরক্ত ; চাণক্যের. মন্ত্রীত্ব গিয়াছে সে আর উপদেশ দিতেছে না ; মৌর্য্য নূতন রাজা ; আমি আপনার অধীন (এই মাত্র বলিয়া লজ্জার অভিনয়)—আপনাদের পথ দেখাইয়া লইয়া যাইতে যে পরিশ্রম, সুধু সেইটুকু ক্লেশ আমার ; অতএব আমাদের ও সিদ্ধির মাঝখানে আপনার ইচ্ছা মাত্রের আড়াল রহিয়াছে, আপনি বলুন 'চাই' তখনই সিদ্ধি হাতে পাইবেন। ১৫।

মলয়—আর্য্য যদি এখন অভিযোগের এতই সুকাল মনে করেন, তবে আর বসিয়া কেন ? দেখুন—

আমার মহাপ্রমাণ গজগুলি শতে শতে যাইয়া শোণনদটীকে পান করিয়া ফেলিবে। শোণ নামে মাত্র শোণ, আমার গজগুলি যুদ্ধসজ্জার সিন্দুরে যথার্থই শোণ ; শোণের তীর উচ্চ, আমার গজগুলি অতি উচ্চ ; শোণের জল বেগে চলিয়াছে হাতীগুলির ও মদজল পড়িতেছে, শোণে জলের ডাক হয়, হাতীগুলির মদগন্ধে এত ভ্রমর জুটিবে যে তাতে ডাক হইবে ; শোণের তীরের গাছগুলি শ্যাম, হাতীগুলি ও শ্যাম ; শোণ তাহার জলের বেগে তীরভূমি ভাঙ্গিতেছে, হাতী গুলিও লম্বা দাঁতে তীর ভাঙ্গিতে থাকিবে। ১৬।

আর ও দেখুন—

বর্ষাকালে মেঘমালা আসিয়া গুরু গর্জ্জন করিতে করিতে জল বর্ষণ করিয়া বিন্ধ্য গিরির রোধ করে; আমার গজগণও গম্ভীর গর্জন করিতে করিতে শুঁড় দিয়া জল কণার ও নিজের মদের ধারা পাত করিতে থাকিবে ও কুসুমপুরের অবরোধ করিবে। ১৭।

(ভাগুরায়ণের সহিত মলয়কেতু নিষ্ক্রান্ত)

রাক্ষস—কে আছ হে, এখানে কে আছ ?

পুরুষ—(প্রবেশ করিয়া) অমাত্য, আজ্ঞা করুন।

রাক্ষস—প্রিয়ংবদক, লগ্নাচার্য্যদের কে এখন দ্বারে উপস্থিত ?

পুরুষ—ক্ষপণক—।

রাক্ষস—(স্বগত—কুলক্ষণের অভিনয় করিয়া) এ কি! প্রথমেই ক্ষপণক !

পুরুষ—জীবসিদ্ধি।

রাক্ষস—(প্রকাশ্যে) ঘৃণাকর চেহারা (উলঙ্গ অবস্থা) বদলাইয়া আসিতে বল।

পুরুষ—অমাত্যের যে আদেশ। (নিষ্ক্রান্ত)

ক্ষপণক—(প্রবেশ করিয়া)

অর্হতেরা মোহরূপ রোগের বৈদ্য। তাহাদের ধর্ম্ম গ্রহণ কর। ইহাদের উপদেশ ক্ষণকাল কটু মনে হয় কিন্তু পরিনামে হিতকর। ১৮।

(নিকটে যাইয়া) শ্রাবকের ধর্ম্মলাভ হউক।

রাক্ষস—সন্ন্যাসিন্, আমাদের যাত্রার একটা দিন দেখ।

ক্ষণপক (চিন্তার অভিনয় করিয়া) শ্রাবক, এই পৌর্ণমাসীতে চন্দ্র বরাবর পূর্ণমণ্ডলে থাকিবেন, রাহুগ্রাস হইবে না। মধ্যাহ্নের পর বিষ্টি-ভদ্রা নামে সপ্তম করণ ছাড়িয়া যাইবে, তখন হইতে এই তিথি যাত্রার পক্ষে শুভ। আমি উহাই স্থির করিলাম। আর আপনারা উত্তর হইতে দক্ষিণে যাইতেছেন, নক্ষত্রও আপনাদের শুভ। আর—

যখন কেতু উদিত হইয়াই অস্ত যাইবে, সূর্য্য অস্তের দিকে চলিবেন ও চন্দ্র পূর্ণ মণ্ডলে উদিত হইবেন, সেই সময়ে বুধের অধিষ্ঠিত মিথুনলগ্নে যাত্রা করিবেন। ১৯।

রাক্ষস—সন্ন্যাসিন্, তিথিই তো শুদ্ধ হইতেছে না।

ক্ষপ—শ্রাবক,

জ্যোতিষ শাস্ত্রের সিদ্ধান্ত এই যে তিথির ফল এক গুণ, নক্ষত্রের ফল চারিগুণ, লগ্নের ফল চৌষট্টি গুণ। ২০।

লগ্ন অশুভ হইলেও শুভ হইয়া যায়, যদি সেখানে পুণ্য গ্রহ থাকে। চন্দ্রের বলে যাত্রা করিলে স্থায়ী সিদ্ধি লাভ করিবেন। ২১।

রাক্ষস—সন্ন্যাসিন্, আর কোন ও লগ্নাচার্য্য তোমার সঙ্গে একমত হয় কি না দেখ।

ক্ষপ—শ্রাবকই মিলাইয়া দেখুন, আমি চলিলাম।

রাক্ষস—সন্ন্যাসিন্, রাগ কর নাই তো ?

ক্ষপ—সন্ন্যাসী আপনার উপর রাগ করে নাই।

রাক্ষস—তবে কে রাগ করিল ?

ক্ষপ—ভগবান্ কৃতান্ত রাগ করিয়াছেন। কারণ আপনি নিজের লোক ছাড়িয়া পরের লোককে মানিতে চলিয়াছেন। (নিষ্ক্রান্ত)।

রাক্ষস—প্রিয়ংবদক, দেখ দেখি বেলা কত হইয়াছে।

প্রিয়ং—অমাত্যের যে আজ্ঞা (বাহিরে যাইয়া ও ফিরিয়া আসিয়া) ভগবান্ সূর্য্য অস্তের দিকে চলিয়াছেন।

রাক্ষস—(উঠিয়া ও দেখিয়া) আ ! ভগবান্ সূর্য্য অস্তের দিকে চলিয়াছেন !

উদয়াচল ছাড়িয়া যতক্ষণ সূর্য্য উচ্চে যাইতে অভিলাষী ছিলেন ততক্ষণ এই উপবনের তরুগুলি পাতার ছায়ায় সত্বর সূর্য্যের দিকে বহুদূর অগ্রসর হইয়াছিল। কিন্তু এখন পশ্চিম আকাশের প্রান্তে তাঁহার বিম্ব গিয়া পড়িয়াছে, তখন এরা তাঁহা হইতে সরিয়া যাইতেছে। প্রভুর পরিচর্য্যায় রত সেবকেরা প্রায়ই স্বামীর ঐশ্বর্য্য ক্ষীণ হইতে থাকিলে তাঁহাকে ছাড়িয়া যায়। ২৯।

(সকলে নিষ্ক্রান্ত)

চতুর্থ অঙ্ক

পঞ্চম অঙ্ক

(মলয়কেতুর শিবির)

(তারপর পত্র ও ছাপ দেওয়া অলঙ্কারের পুঁটলি লইয়া সিদ্ধার্থকের প্রবেশ)

সিদ্ধা—কি আশ্চর্য্য ! কি আশ্চর্য্য !

চাণক্যের নীতি একটি লতার মত। দেশ ও কালরূপ কলসে বুদ্ধিরূপ জল পূরিয়া বেশ ভাল করিয়া ইহার সেচন করা হইয়াছে, আর এ আজ কার্য্যের মহৎ ফল দেখাইতে চলিয়াছে ! ১।

তাই আমি, আর্য্য চাণক্য প্রথমে যে পত্রখানি লেখাইয়া ছিলেন, যাতে আমি অমাত্য রাক্ষসের মোহরে ছাপ দিয়াছিলাম, সেই পত্রখানি লইয়াছি। তারই মোহরে ছাপ দেওয়া এই অলঙ্কারের পুঁটলি। দেখাইতেছি যেন পাটলিপুত্রে চলিয়াছি। তবে খানিকটা চলি। (চলিয়া ও দেখিয়া) একি ! সন্ন্যাসী আসিতেছে যে ! সন্ন্যাসী দেখা অমঙ্গল জানি, কিন্তু একে আমি চাই, অতএব পাশ কাটাইয়া যাইব না।

ক্ষপণক—(প্রবেশ করিয়া) আর্হতদেরে প্রণাম করি। ইঁহারা গভীর বুদ্ধির বলে সৃষ্টিছাড়া উপায়ে সংসারে সিদ্ধিলাভ করেন। ২।

সিদ্ধা—সন্ন্যাসী ঠাকুর, প্রণাম করি।

ক্ষপ—শ্রাবক, তোমার ধর্ম্মলাভ হউক। (লক্ষ্য করিয়া) শ্রাবক, দেখিতেছি তুমি কোথাও যাওয়ার ইচ্ছায় বাহির হইয়াছ।

সিদ্ধা—সন্ন্যাসী ঠাকুর কিসে জানিলেন ?

ক্ষপ—শ্রাবক, এতে জানিবার কি আছে ? চিঠি লোককে বাহিরে

পাঠাইতে মজবুত। সেটী তোমার হাতে আছে। এই চিহ্নেই ও কথা জানাইতেছে।

সিদ্ধা—সন্ন্যাসী ঠাকুর, ঠিক ধরিয়াছেন। দেশান্তরে চলিয়াছি, বলুন দেখি ঠাকুর আজ দিনটা কেমন।

ক্ষপ—(হাসিয়া) শ্রাবক, মাথাটী মুড়াইয়া নক্ষত্রটা কেমন জিজ্ঞাসা করিতেছ!

সিদ্ধা—সন্ন্যাসী ঠাকুর, আমি তো এখনও যাই নাই। বলুন না, যাত্রার অনুকূল যদি হয় তবে যাইব।

ক্ষপ—শ্রাবক, বলি, যেটি ঠিক এ সময়ের অনুকূল, সেটী তোমার মলয়কেতুর শিবিরে মিলিবে।

সিদ্ধা—কিসে, বলুন দেখি ঠাকুর।

ক্ষপ—শ্রাবক, শুন। এতদিন এ শিবিরে লোকের যাওয়া আসার বারণ ছিল না। এখন শিবির হইতে কুসুমপুর কাছে হইয়াছে বলিয়া মোহর করা চিঠি ছাড়া কাকেও যাইতে বা আসিতে দেওয়া হয় না। অতএব যদি ভাগুরায়ণের ছাপ পাইয়া থাক, স্বচ্ছন্দে যাও। নচেৎ থাক, কেন খামখা ঘাটিওয়ালাদেরে তোমাকে হাতে পায়ে বাঁধিয়া রাজার তাঁবুতে নিতে দিবে?

সিদ্ধা—সন্ন্যাসী ঠাকুর কি জানেন না যে আমি অমাত্য রাক্ষসের চাকর? তা মোহর না পাইলেও কার শক্তি আমাকে যাইতে আটকায়?

ক্ষপ—শ্রাবক, রাক্ষসেরই হও আর পিশাচেরই হও মোহর ছাড়া এখান হইতে তোমার বাহির হওয়ার যো নাই।

সিদ্ধা—সন্ন্যাসী ঠাকুর, রাগ করিবেন না। বলুন আমার কার্য্যসিদ্ধি হউক।

ক্ষপ—শ্রাবক, যাও, তোমার কার্য্যসিদ্ধি হউক। আমিও যাইয়া ভাগুরায়ণ হইতে মোহর চাহিয়া লই। (উভয়ের নিষ্ক্রান্ত)।

(প্রবেশক)

(তার পর ভাগুরায়ণের প্রবেশ, পশ্চাতে পুরুষ)

ভাগু—(স্বগত) অহো ! আর্য্য চাণক্যের নীতি কি বিচিত্র !

ক্ষণে ক্ষণে বীজ অঙ্কুরিত হইতেছে দেখা যায় ; ক্ষণে আবার কোন সন্ধানও পাওয়া যায় না বলিয়া দুরন্থমেয়। থাকিয়া থাকিয়া যেন পূর্ণ দেহে প্রকাশ পাইতেছে ; আবার কখনও প্রয়োজনবশতঃ অতি সূক্ষ্ম। কখনও কখনও বীজ যেন নষ্টই হইয়া গেল ; অথচ আবার কখন প্রচুর ফল দিতেছে। কি আশ্চর্য্য ! নিয়তির মত নয়জ্ঞের নীতির রূপ অতি অপরূপ ! ৩।

(প্রকাশে) ভদ্র ভাসুরক, কুমারের ইচ্ছা নয় যে আমি দূরে থাকি অতএব এই সভামণ্ডপেই আমার আসন রাখ।

পুরুষ—এই আসন। আর্য্য বসুন।

ভাগু—(বসিয়া) ভদ্র, মুদ্রার জন্য যে কেহ আমাকে দেখিতে চাহে তাহাকে আসিতে দিবে।

পুরুষ—আর্য্যের যে আজ্ঞা। (নিষ্ক্রান্ত)।

ভাগু—(স্বগত) কি কষ্ট ! আমার প্রতি কুমার মলয়কেতুর এত স্নেহ, আর তাঁকেও বঞ্চনা করিতে হইবে ! অহো কষ্ট ! অথবা—

ক্ষণিক ধনের লোভে লজ্জায়, মানে, নিজের যশে, ও কুলে বিমুখ হইয়া, ধনবানের কাছে শরীর বিক্রয় করিয়া ফেলিয়া এখন ইতস্ততঃ করিবার সময় হারাইয়া, আমার স্থায় পরাধীন ব্যক্তি প্রভুর আজ্ঞা করিতে যাইয়া এটী আমার পক্ষে হিত এটী অহিত এ ভাবনা কেন ভাবে ? ৪।

(তার পর মলয়কেতুর প্রবেশ, পশ্চাতে প্রতীহারী)

মলয়—(স্বগত) অহো ! রাক্ষসের প্রতি নানা সন্দেহ হওয়াতে আমার মন আকুল হইয়াছে, কর্ত্তব্য স্থির করিতে পারিতেছি না। কিসে, বলিব ?

অনুরাগ হেতু নন্দকুলে রাক্ষসের ভক্তি দৃঢ় ; আর মৌর্য্যও নন্দকুলের সহিত সংস্পৃষ্ট ; সেই মৌর্য্য এখন কৃতকৃত্য হইয়া রাজা হইয়াছে আর

চাণক্য তাহাকে ছাড়িয়াছে; তবে রাক্ষস মৌর্য্যের সহিত যাইয়া মিশিবে? আবার রাক্ষসের প্রতি আমাদের বংশের ভক্তি অচলা; তাহাই মনে করিয়া নিজের প্রতিজ্ঞা যাহাতে মিথ্যা না হয় তাহা করিবে কি? এইরূপে আমার মন যেন কুম্ভকারের চক্রে চড়িয়াছে, কেবলই ঘুরিতেছে, থামিতেছে না। ৫।

(প্রকাশে) বিজয়া, ভাগুরায়ণ কোথায়?

প্রতীহারী—কুমার, এই যে এখানে, যারা শিবিরের বাহিরে যাইতে চাহে, তাহাদের ছাড়চিঠী দিতেছেন।

মলয়—বিজয়া, একটু দাঁড়াও, আমি পিছন হইতে দুই হাতে এর চোক্ ঢাকিয়া ফেলি!

প্রতী—কুমারের যে আজ্ঞা।

পুরুষ—(প্রবেশ করিয়া) আর্য্য, এই যে ক্ষপণক মুদ্রার জন্য আপনার সঙ্গে দেখা করিতে চায়।

ভাগু—আসিতে দাও!

পুরুষ—আচ্ছা। (নিষ্ক্রান্ত)।

ক্ষপণক—(প্রবেশ করিয়া) শ্রাবকের ধর্ম্মলাভ হউক।

ভাগু—(দেখিয়া স্বগত) আ! এ যে রাক্ষসের মিত্র জীবসিদ্ধি (প্রকাশে) রাক্ষসেরই কোনও কাজে যাওয়া হচ্চে না তো?

ক্ষপ—পাপ কথা বলিবেন না। পাপ কথা বলিবেন না! শ্রাবক, যেখানে রাক্ষস বা পিশাচের নামও শুনা যায় না, যেমন জায়গায় যাইব।

ভাগু—সুহৃদের উপর ভালবাসার রাগটা বেজায় হইয়াছে দেখিতেছি। তবে কি রাক্ষস সন্ন্যাসীর প্রতি কিছু অন্যায় ব্যবহার করিয়াছে?

ক্ষপ—শ্রাবক, রাক্ষস আমার উপর কোনও অত্যাচার করে নাই। আমি হতভাগা, নিজের উপর অত্যাচার করিতেছি।

ভাগু—সন্ন্যাসিন্, আমার কৌতুক বাড়াইতেছেন, শুনিতে চাই।

মলয়—(স্বগত) আমিও শুনিতে চাই।

ক্ষপ—শ্রাবক, একথা শুনিবার মত নয়, শুনিয়া কি হইবে?

ভাগু—গোপনীয় হয় তো থাকুক।

ক্ষপ—গোপনীয়, কিন্তু বড়ই নিষ্ঠুর।

ভাগু—যদি গোপনীয় নয় তবে বলুন।

ক্ষপ—শ্রাবক, কথাটা গোপনীয় নয়, তথাপি বলিব না।

ভাগু—আমিও মুদ্রা দিব না।

ক্ষপ (স্বগত)—এত অনুরোধে বলাতে ক্ষতি নাই। (প্রকাশে) কি করি। শ্রাবক, শুন। কথাটা এই—পূর্বে আমি যখন পাটলিপুত্রে ছিলাম তখন রাক্ষসের সহিত মিত্রতা হয়। সেই সময়ে রাক্ষস গোপনে বিষকন্যা প্রয়োগ করিয়া পর্বতেশ্বরকে মারিয়া ফেলে।

মলয়—(সজলনেত্রে স্বগত) এ কি! বাবাকে রাক্ষস মারিয়াছে, চাণক্য নয়!

ভাগু—সন্ন্যাসিন্, তার পর, তার পর?

ক্ষপ—তার পর, আমি রাক্ষসের মিত্র বলিয়া হতভাগা চাণক্য আমাকে অপমান করিয়া নগর হইতে তাড়াইয়া দেয়। রাক্ষস অনেক দুষ্কর্ম করিতে পারে। এখন আবার এমন একটা কিছু আরম্ভ করিয়াছে যাতে আমাকে হয়তো জগত হইতেই তাড়িত হইতে হইবে।

ভাগু—সন্ন্যাসিন্, আমরা শুনিয়াছি, হতভাগা চাণক্যের ইচ্ছা ছিল না যে প্রতিশ্রুত রাজ্যার্দ্ধ দেয়, তাই সেই এই দুষ্কার্য্য করিয়াছে, রাক্ষস নয়।

ক্ষপ—(কাণ চাপা দিয়া) পাপ কথা বলিবেন না। চাণক্য বিষকন্যার নামও শুনে নাই।

ভাগু—মুদ্রা দিতেছি! আসুন, কুমারকে শুনাইয়া দিন।

মলয়—(অগ্রসর হইয়া)

সখে, আমার শত্রুর সম্বন্ধে তাহার সুহৃৎ যে কথাগুলি বলিল, সবই

শুনিলাম। শুনিয়া আমার বুক ফাটিয়া যাইতেছে। বাবার মৃত্যুরূপ বিপদ্ এতদিন পরেও অস্ত্র দ্বিগুণ বলে আমাকে অভিভূত করিতেছে। ৬।

ক্ষপ—(স্বগত) ওহো! হতভাগা মলয়কেতু শুনিয়াছে! যাঃ! আমার কাজ হইয়াছে। (নিষ্ক্রান্ত)।

মলয়—(প্রত্যক্ষ দেখার মত আকাশে লক্ষ্য করিয়া) রাক্ষস, রাক্ষস, ঠিক্! ঠিক্!

বাবা জানিতেন তুমি তাঁহার মিত্র তাই বিশ্বাস করিয়া সকল কাজের ভার তোমার উপর দিয়া তিনি নিশ্চিন্ত ছিলেন। বন্ধুবান্ধব সকলকে কাঁদাইয়া তুমি তাঁহাকে মারিলে! বলি নামে যেমন কাজেও তেমনই তুমি রাক্ষস বটে। ৭।

ভাগু—(স্বগত) আর্য্যের আদেশ রাক্ষসের প্রাণ বাঁচাইতে হইবে। তবে যাউক, এই করি। (প্রকাশে) কুমার, অধীর হইবেন না। আপনি বসুন, আমি কিঞ্চিৎ নিবেদন করি।

মলয়—(বসিয়া) সখে, কি বলিতে চাও।

ভাগু—কুমার, সংসারে যাঁহারা নীতি শাস্ত্রের ব্যবহার করেন তাঁহারা প্রয়োজন বুঝিয়া শত্রু, মিত্র ও উদাসীন এই বিভাগ করেন, সাধারণ লোকের মত মনের টানে নয়। সেই সময়ে রাক্ষসের ইচ্ছা ছিল সর্বার্থসিদ্ধিকে রাজা করে। এই ইচ্ছার পথে—বিঘ্নস্বরূপ ছিলেন প্রভু পর্বতেশ্বর, যাঁর নাম নিলে পুণ্য হয়, ও চন্দ্রগুপ্ত। প্রভু আমাদের চন্দ্রগুপ্ত অপেক্ষা ক্ষমতাশালী, তাই তিনিই তখন রাক্ষসের প্রধান শত্রু। তাঁরই প্রতি রাক্ষস এই আচরণ করিয়াছে। আমি মনে করি এতে কিছুই দোষ নাই। কুমার ভাবিয়া দেখুন—

নীতির ব্যবহারে প্রয়োজনের অনুরোধে লোকে পূর্বের বৃত্তান্ত ভুলিয়া গিয়া মিত্রকে শত্রু মনে করিতেছে, শত্রুকে মিত্র ঠাওরাইতেছে। যেন বাঁচিয়া থাকিতেই তাহার এতগুলি জন্মান্তর ঘটিতেছে। ৮।

অতএব এ ব্যাপারে রাক্ষসের দোষ ধরিবেন না, যতদিন নন্দের রাজ্য না পাইতেছেন ততদিন হাতে রাখিবেন। পরে রাখা না রাখা কুমারের হাত।

মলয়—সখে, ঠিক্। তুমি ঠিক ঠাহরাইয়াছ। কারণ, এখন অমাত্যকে মারিয়া ফেলিলে লোকজন বিগ্‌ড়াইয়া যাইবে, তখন জয়লাভ কঠিন হইয়া পড়িবে।

পুরুষ—(প্রবেশ করিয়া) কুমারের জয় হউক। আর্য্য, ঘাটিদার দীর্ঘরক্ষ জানাইতেছে—"এই লোকটী মুদ্রা না লইয়াই শিবিরের বাহির হইতেছিল; একখানি পত্র সমেত একে আমরা ধরিয়াছি। আর্য্য একে দেখুন।"

ভাগু—ভদ্র, লইয়া আইস।

পুরুষ—আচ্ছা। (নিষ্ক্রান্ত)।

(তার পর হাত পা বাঁধা সিদ্ধার্থকের প্রবেশ, পশ্চাতে পুরুষ)

সিদ্ধার্থক—(স্বগত)

স্বামীভক্তি আমাদের মত লোকের জননী! আমরা ইহাদের গুণের দিকে চাহি, দোষ হইতে মুখ ফিরাইয়া লই। ইহাকে প্রণাম। ৯।

পুরুষ—আর্য্য, এই সেই লোক।

ভাগু—(দেখার অভিনয় করিয়া) ভদ্র, এ নূতন আসিয়াছে, না এখানকারই কারও লোক?

সিদ্ধা—আর্য্য, অমাত্য রাক্ষসের চাকর।

ভাগু—ভদ্র, তবে মুদ্রা না লইয়া শিবিরের বাহিরে যাইতেছে কেন?

সিদ্ধা—আর্য্য, গুরুতর কাজ ছিল, তাই তাড়াতাড়ি যাইতেছিলাম।

ভাগু—এ কি রকম গুরুতর কাজ যে রাজার হুকুম মানিতে দেয়না?

মলয়—সখে ভাগুরায়ণ, পত্রখানি আন দেখি।

ভাগু—(সিদ্ধার্থকের হাত হইতে পত্র লইয়া ও মুদ্রা দেখিয়া) কুমার এই পত্র। এই মোহর রাক্ষসের নামে চিহ্নিত।

মলয়—ছাপটী বাঁচাইয়া খুলিয়া দেখাও !

ভাগু—(তাই করিয়া দেখান) ।

মলয়—(পাঠ) । মঙ্গল হউক । কোনও স্থান হইতে কোনও লোক উচিত স্থানে কোনও বড় লোককে জানাইতেছে। আপনি সত্যবাদী, আমার বিপক্ষকে ছাড়াইয়া দিয়া খুবই সত্যবাদিতা দেখাইছেন। প্রতিজ্ঞার অনুরূপই আপনার কার্য্য ; অতএব বলি—আপনি আমার এই বন্ধু কয়েকটীর কাছে পূর্ব্বে সন্ধির প্রস্তাব করিয়াছিলেন ও সন্ধির মূল্যস্বরূপ কোনও বস্তু দিবেন প্রতিজ্ঞা করিয়াছিলেন। এক্ষনে সেই প্রতিজ্ঞা সম্বন্ধে পাকা কথা বলিয়া ইহাদের প্রীতি বর্দ্ধন করুন। তাই করিয়া এদের হাত করিলে এরা নিজের আশ্রয় বিনাশ করিয়া উপকারীকে আশ্রয় করিবে। আপনার অবশ্য মনে আছে, তথাপি মনে করাইয়া দিই—এদের মধ্যে কেহ কেহ শত্রুর টাকা কড়ি ও হস্তীগুলি চায়, কেহ কেহ শত্রুর রাজ্য চায়। সত্যবাদী যে তিন খানি অলঙ্কার পাঠাইয়াছেন তাহা পাওয়া গেল। আমিও পত্রের সহিত কিঞ্চিৎ উপহার পাঠাই গ্রহণ করিবেন। এ লোক অতি বিশ্বাসী, এ জবানীও কিছু বলিবে।" ভাগুরায়ণ, এ কি রকম চিঠী হে ?

ভাগু—ভদ্র সিদ্ধার্থক, এ কার পত্র ?

সিদ্ধা—আর্য্য, জানি না।

ভাগু—ওহে ধূর্ত্ত, পত্র লইয়া যাইতেছ, কার জান না। যাক্ ও সব কথা। জবানী তোমার কাছ থেকে কে শুনবে ?

সিদ্ধা—(ভয়ের অভিনয় করিতে করিতে) আপনারা—

ভাগু—কি ! আমরা

সিদ্ধা—আপনারা আমাকে ধরিয়াছেন, ভয়ে কি বলিতেছি জানি না।

ভাগু—(সরোষে) এই এখনই জানিবে। ভাসুরক, বাহিরে নিয়ে যাও যতক্ষণ না বলে ততক্ষণ মার।

পুরুষ—অমাত্যের যে আদেশ (তাকে নিয়ে বাহিরে গিয়া আবার আসিয়া) আর্য্য, তাকে যখন মারি, তখন তার বগল থেকে এই মোহরকরা পুঁটলিটি পড়িয়া গেল।

ভাগু—(দেখিয়া) কুমার এও রাক্ষসের নামে ছাপ দেওয়া।

মলয়—সখে, এই বোধ করি সেই পত্রের সঙ্গে উপহার হইবে। এটীও মোহর বাঁচাইয়া খুলিয়া দেখাও। (ভাগুরায়ণ তাই করিয়া দেখাইল)।

মলয়—(দেখিয়া) এযে সেই নিজের গা হইতে খুলিয়া যে অলঙ্কার গুলি রাক্ষসকে পাঠাইয়াছিলাম তাই! চিঠি চন্দ্রগুপ্তের, স্পষ্টই বুঝা যাইতেছে।

ভাগু—কুমার, এই এখনি সন্দেহ পাকা হইতেছে। ভদ্র, ফের্ মার।

পুরুষ—আচ্ছা। (বাহিরে যাইয়া সিদ্ধার্থকের সহিত আবার আসিয়া) এ মার খাইয়া বলিতেছে "কুমারের কাছেই বলিব"।

মলয়—তাই হউক।

সিদ্ধা (পায়ে পড়িয়া) কুমার, প্রসন্ন হইয়া অভয় দিন।

মলয়—ভদ্র, পরাধীনের অভয় তো আছেই, যেমন যেমন ঘটিয়াছে বল।

সিদ্ধা—কুমার শুনুন। অমাত্য রাক্ষস এই পত্র দিয়া আমাকে চন্দ্রগুপ্তের কাছে পাঠাইয়াছেন।

মলয়—এবারে জবানীগুলি শুনিতে চাই।

সিদ্ধা—কুমার, অমাত্য এই বলিয়া দিলেন—আমার এই পাঁচটী মিত্র আপনার প্রতি অনুরক্ত। তাঁরা এই, কুলূতের—রাজা চিত্রবর্ম্মা, মলয় নগরের রাজা সিংহনাদ, কাশ্মীরদেশের রাজা পুষ্করাক্ষ সিন্ধুরাজ সিন্ধুষেণ, পারসীক মেঘনাদ। এঁদের প্রথম তিন রাজা মলয় কেতুর রাজ্য চান, অপর দুইজন তাঁহার বিত্তসম্পত্তি ও হস্তিসৈন্য। অতএব চাণক্যকে ছাড়াইয়া দিয়া আমার যেমন প্রীতি জন্মাইয়াছেন এদের ও তেমন উপরোক্ত পূর্ব্ব প্রতিশ্রুত কাজ করিতে আজ্ঞা হউক"। এইটুকু জবানী।

মলয়—(স্বগত) এ কি! চিত্রবর্ম্মা প্রভৃতি ও আমার অহিতকারী! অথবা, তাই বলিয়াই রাক্ষসের উপর এদের এত স্নেহ। (প্রকাশে) বিজয়া, রাক্ষসকে দেখিতে চাই।

প্রতী—কুমারের যে আদেশ। (নিষ্ক্রান্ত)।

(তার পর নিজ বাটীতে আসনে বসিয়া চিন্তায় মগ্ন রাক্ষসের প্রবেশ, সঙ্গে পুরুষ)।

রাক্ষস—(স্বগত) আমাদের সৈন্য চন্দ্রগুপ্তের সৈন্যে ছাইয়া গিয়াছে। আমার মন বস্তুতঃই শুদ্ধ হইতেছে না। কেন বলিব ?

নৈয়ায়িকেরা বলেন বাদী প্রতিজ্ঞা প্রমাণের জন্য যে 'হেতু' উপস্থিত করেন, তাহা যদি পক্ষে অসন্দিগ্ধরূপে বর্ত্তমান থাকে, আর সপক্ষে সর্বদা বর্ত্তমান থাকিয়া অন্বয়বিশিষ্ট হয়, অথচ বিপক্ষে অবর্ত্তমান থাকিয়া ব্যতি-রেকযুক্তও হয়, তবেই সেই 'হেতু' হইতে প্রতিজ্ঞাসিদ্ধি হইতে পারে। কিন্তু যে 'হেতু' নিজেই প্রমাণসাপেক্ষ, বা যাহা সপক্ষে ও বিপক্ষে সমান, কিংবা যাহা পক্ষের বিরোধী, তাহার গ্রহণে বাদীর নিগ্রহ হয়। এইরূপ রাজা যে সৈন্যকে কার্য্যসিদ্ধির জন্য স্থির করেন, তাহা যদি কুলক্রমাগত হইয়া, নিজের পক্ষে সর্বদা থাকিয়া শত্রুপক্ষ হইতে সর্বদা দূরে থাকে, তবেই তাহা হইতে কার্য্যসিদ্ধি হইতে পারে। কিন্তু যে সৈন্য এখনও সম্পূর্ণ হাত করিতে বাকী আছে, বা যাহা সপক্ষ ও বিপক্ষে তুল্যাদর, কিংবা যাহা সপক্ষের বিরোধী, তাহাকে গ্রহণ করিলে রাজার নিগ্রহ হয়। ১০।

অথবা এরা কেন চন্দ্রগুপ্তের প্রতি বিরক্ত তাহা জানা গিয়াছে, আর এরা আগেই আমাদের প্রলোভন বাক্য শুনিয়াছে। অতএব ইহাদের দ্বারা আমাদের সৈন্যপূর্ণ হইয়াছে বলিয়া সন্দেহ করা উচিত নয়। (প্রকাশে ভদ্র প্রিয়ংবদক, কুমারের অনুগামী রাজাদিগকে আমার কথায় বল—এখন দিনে দিনে কুসুমপুর কাছে আসিতেছে অতএব আপনারা সৈন্যের অগ্র পশ্চাৎ প্রভৃতি চারিটী বিভাগ যথোচিত সজ্জিত করিয়া চলিতে থাকুন। কেমন করিয়া বলিব ?—

সৈন্যের ব্যূহ রচনা করিয়া সকলের অগ্রে খস ও মগধ বীরেরা আমার পশ্চাতে চলুক; মধ্যভাগে গান্ধার বীরেরা যবন রাজগণের সহিত সাবধানে থাকুক; পশ্চাতে বীর শকরাজেরা চীন ও হূণ সৈন্যে পরিপুষ্ট হইয়া যাইতে থাকুক! কৌলুত প্রভৃতি বাকী রাজারা পথে কুমারকে বেষ্টন করিয়া চলুক। ১১।

প্রিয়ংবদক—অমাত্যের যে আদেশ। (নিষ্ক্রান্ত)।

প্রতীহারী—(প্রবেশ করিয়া) অমাত্যের জয় হউক। অমাত্য, কুমার আপনাকে দেখিতে চান।

রাক্ষস—ভদ্র, একটু দাঁড়াও। কে হে, এখানে কে আছ?

পুরুষ—(প্রবেশ করিয়া) অমাত্য, আজ্ঞা করুন।

রাক্ষস—শকটদাসকে বল যে কুমার আমাকে অলঙ্কার ধরাইয়াছেন, তাই অলঙ্কার ছাড়িয়া কুমারের দর্শনে যাওয়া উচিত নয়। অতএব সেই যে তিন খানি অলঙ্কার খরিদ করা হইল, তা থেকে একখানি দাও।

পুরুষ—অমাত্যের যে আদেশ। (বাহিরে গিয়া আবার আসিয়া) অমাত্য, এই অলঙ্কার।

রাক্ষস—(অলঙ্কার ধারণ অভিনয় করিয়া ও উঠিয়া) ভদ্রে, রাজার কাছে যাইবার পথ দেখাইয়া চল।

প্রতী—অমাত্য আসুন।

রাক্ষস—(স্বগত) নিয়োগরূপ বস্তু নির্দোষ লোকের পক্ষেও বড়ই আশঙ্কার বিষয়। কেন, বলিব?

প্রথমটা, যাঁর সেবা করা যায় তাঁকে, অবশ্য ভয় করিয়া চলিতে হয়। তারপর যারা তাঁর কাছে থাকে তাদের দরুণ ভয় অন্তরে লাগিয়াই থাকে। অধিকন্তু, যারা উচ্চ পদে আছে, তাদের পদ খলের অন্তরে হিংসা জন্মায়। বস্তুতঃ উচ্চ কর্ম্মচারীর উর্দ্ধে আরোহণ ঠিক তদনুরূপ পতন ঘটাইয়া থাকে।

প্রতীহারী—(খানিকটা চলিয়া) অমাত্য, এই কুমার। আপনি অগ্রসর হউন।

রাক্ষস—(দেখিয়া) এই যে, কুমার বসিয়া আছেন।

ইনি পায়ের অঙ্গুলের প্রতি দৃষ্টি নিশ্চল ভাবে স্থাপিত করিয়া আছেন। মন সেখানে নাই। দৃষ্টি শূন্য, তাই আঙ্গুলগুলি পৃথক করিয়া গ্রহণ করিতে পারিতেছে না। মুখচন্দ্র নত করিয়া হাতের উপর বহন করিতেছেন যেন উহা উপস্থিত গুরুতর কার্য্যাবলির ভারেই নম্র হইয়া গিয়াছে। ১৩।

(নিকটে যাইয়া) কুমারের জয় হউক।

মলয়—আর্য্য, প্রণাম করি। এই আসন, বসুন! (রাক্ষসের তথা-করণ) আর্য্য, অনেকক্ষণের পর আপনাকে দেখিলাম, তাই উদ্বিগ্ন হইয়াছি।

রাক্ষস—কুমার, যাত্রার বিঘ্নের প্রতিবিধান করিতেছিলাম, তাই বিলম্ব হইল ও কুমারের অনুযোগের ভাগী হইলাম।

মলয়—আর্য্য, যাত্রায় কি রকম প্রতিবিধান করিলেন শুনিতে চাই।

রাক্ষস—কুমার, অনুগামী রাজাদিগকে এই আদেশ দিলাম ("সৈন্যের ব্যূহ রচনা করিয়া" ইত্যাদি পূর্বোক্তের আবৃত্তি)।

মলয়—(স্বগত) এ কি! যারা আমাকে মারিয়া চন্দ্রগুপ্তের সেবা করিতে উদ্যত, তারাই যে আমাকে ঘিরিয়া আছে। (প্রকাশ্যে) আর্য্য, কুসুমপুরে যায়, বা সেখান থেকে আসে, এমন কেউ আছে?

রাক্ষস—এখন যাওয়া আসার কাজ ফুরাইয়াছে। অল্প দিনের মধ্যে আমরাই সেখানে যাইব।

মলয়—(স্বগত) বুঝিলাম। (প্রকাশ্যে) যদি তাই, তবে কেন আর্য্য এই লোকটীকে পত্র দিয়া পাঠাইলেন?

রাক্ষস—(দেখিয়া) কি! সিদ্ধার্থক! ভদ্র, একি?

সিদ্ধা—(লজ্জার অভিনয় করিয়া সজল নেত্রে) অমাত্য মাপ করুন, মার খেয়ে—(অর্দ্ধোক্তে ভয়ে অধোমুখে অবস্থান)।

মলয়—ভাগুরায়ণ, মনিবের সাক্ষাতে ভয়ে বা লজ্জায় এ কিছু বলিবে না, তুমিই নিজে আর্য্যকে বল।

ভাগু—কুমারের যে আদেশ। অমাত্য, এ বলিতেছে যে অমাত্য আমাকে এই দিয়া ও জবানী বলিয়া দিয়া চন্দ্রগুপ্তের নিকটে পাঠাইয়াছেন।

রাক্ষস—ভদ্র সিদ্ধার্থক, সত্য কি?

সিদ্ধা—(লজ্জার অভিনয় করিয়া) মার খেয়ে আমি এই কথা বলিয়াছি।

রাক্ষস—এ মিথ্যা কথা। মার খেয়ে লোকে কি না বলে ?

মলয়—সখে ভাগুরায়ণ, পত্র খানি দেখাও, জবানীটা এই চাকর বলিবে।

ভাগু—অমাত্য, এই চিঠি।

রাক্ষস—(পড়িয়া) কুমার, এটী শত্রুর চাল।

মলয়—পত্রের সঙ্গী উপহারস্বরূপ আর্য্য এই অলঙ্কারও পাঠাইয়াছেন। তবে এ শত্রুর চাল কিসে ?

রাক্ষস (আভরণ দেখিয়া) কুমার এগুলি আমাকে দিয়াছিলেন, আমিও কোনও কার্য্যে তুষ্ট হইয়া সিদ্ধার্থকে দিয়াছিলাম।

ভাগু—এমন জিনিসের, বিশেষতঃ যে জিনিস কুমার প্রসন্ন হইয়া নিজের গা হইতে খুলিয়া দান করিয়াছেন তেমন জিনিসের, দানের পাত্র কি এই ?

মলয়—আর্য্য লিখিয়াছেন "জবানী যা, তা সিদ্ধার্থক হইতে শুনিবেন"!

রাক্ষস—কার কাছ থেকে জবানী ? কার কাছে জবানী ? চিঠিই তো আমার নয়।

মলয়—এ ছাপ তবে কার ?

রাক্ষস—ধূর্ত্তেরা জাল ছাপ প্রস্তুত করিতে পারে।

ভাগু—কুমার, অমাত্য ঠিক কথাই বলিয়াছেন। ভদ্র সিদ্ধার্থক, এ পত্র কার লেখা ?

সিদ্ধা—(রাক্ষসের দিকে চাহিয়া মৌনে অধোমুখে অবস্থান)।

ভাগু—ভদ্র, আর মার খেয়ে কাজ নাই। বল।

সিদ্ধা—আর্য্য শকটদাসের।

রাক্ষস—কুমার, যদি শকটদাস লিখিয়া থাকে তবে ধরুন আমিই লিখিয়াছি।

মলয়—বিজয়া. শকটদাসকে দেখিতে চাই।

প্রতী—কুমারের যে আদেশ।

ভাগু—(স্বগত) কথা ঠিক না হইলে আর্য্য চাণক্যের চরেরা তাহা বলে না। শকটদাস আসিয়া যদি এ সেই লেখা বলিয়া চিনিয়া ফেলে, তবে আগেকার কথা প্রকাশ করিয়া ফেলিতে পারে। তাহা হইলে মলয়কেতুর সন্দেহ হইতে পারে, ও তাবৎ চাল্‌টীর উপরেই তাহার অশ্রদ্ধা জন্মিতে পারে। ভাল, এই রকম বলা যাউক। (প্রকাশ্যে) কুমার, শকটদাস কখনও অমাত্য রাক্ষসের সাক্ষাতে বলিবে না যে, সে লিখিয়াছে। অতএব উহার আর একটী লেখা আনা হউক। অক্ষরের মিল হইতেই এটী বুঝা যাইবে।

মলয়—বিজয়া, তাই কর।

প্রতী—কুমার, মুদ্রাও ?

মলয়—দুইই আন।

প্রতী—কুমারের যে আদেশ। (বাহিরে যাইয়া আবার আসিয়া) কুমার, এই একখানি শকটদাসের নিজ হাতে লেখা, পত্র, আর এই মুদ্রা।

মলয়—(দুইই দেখার অভিনয়) আর্য্য, অক্ষরের মিল আছে।

রাক্ষস—(স্বগত) অক্ষরের মিল আছে! শকটদাস যে মিত্র তাই অক্ষরের মিল নাই!

তবে কি শকটদাস অস্থায়ি অর্থের দিকে লোভ করিল, স্থায়ি যশের দিকে চাহিল না ? স্ত্রী ও পুত্রের কথা ভাবিল, স্বামিভক্তি ভুলিয়া গেল ? ১৪।

অথবা তাতে আর সন্দেহ কি ?

এই মুদ্রাটী সব সময় তারই হাতে থাকে ; চালের গোড়া এই পত্র খানি তারই হাতের লেখা, একথা তার অন্য লেখা হইতে বুঝা যাইতেছে ; সিদ্ধার্থক তার সুহৃৎ। শত্রুরা বিচ্ছেদ ঘটাতে মজবুত ; স্পষ্টই বুঝা যায়, প্রাণের দায়ে শকট তাদের সঙ্গে জুটিয়া প্রভুর স্নেহ ভুলিয়া গিয়াছে ও এই জঘন্য ব্যাপারের অনুষ্ঠান করিয়াছে। ১৫।

মলয়—(দেখিয়া) আর্য্য লিখিয়াছেন,—"মহাশয় যে তিনখানি

অলঙ্কার পাঠাইয়াছেন তা পাওয়া গেল” এ কি তারই একখানি? (লক্ষ্য করিয়া স্বগত) এ কি! এ অলঙ্কার যে পূর্বে বাবার গায়ে ছিল! (প্রকাশ্যে) আর্য্য, এ অলঙ্কার কোথায় পাইলেন?

রাক্ষস—সওদাগরের কাছ থেকে খরিদ করা হইয়াছে।

মলয়—বিজয়া, এ অলঙ্কার খানি চিনিতে পার কি?

প্রতী—(দেখিয়া সজলনেত্রে) কুমার, কেন চিনিব না? এখানি পর্বতেশ্বর, যাঁর নাম নিলে পুণ্য হয়, পরিতেন।

মলয়—(সজলনেত্রে) হা পিতঃ, আপনি আমাদের কুলের ভূষণ ছিলেন, ভূষণ আপনি ভালবাসিতেন। এ সব আপনারই গায়ের যোগ্য ও সর্বদা পরিহিত অলঙ্কার। এ গুলি ধারণ করিলে আনন্দে আপনার মুখখানি উজ্জ্বল হইত, তখন আপনাকে নক্ষত্রে ভূষিত শরৎকালের প্রদোষের ন্যায় দেখাইত। ১৬।

রাক্ষস—(স্বগত) একি! পূর্বে পর্বতেশ্বর ধারণ করিয়াছেন বল্‌ছে যে! সত্য সত্য, এ তাঁরই অলঙ্কার। এগুলিও চাণক্যের পাঠানো সওদাদারেরাই আমার কাছে বেচিয়া গিয়াছে!!

মলয়—আর্য্য, যে অলঙ্কার পূর্বে বাবার গায়ে ছিল, বিশেষতঃ যে গুলি পরে চন্দ্রগুপ্তের হাতে পড়িল, সে গুলি সওদাগরেরা বেচিল এ কথা খাটে না। অবশ্য ঠিক খাটে! কিসে বলিব?

চন্দ্রগুপ্তই বেচিয়াছে, তার খুব বেশী লাভ করার ইচ্ছা হইয়াছে। আপনি ক্রূর, আমাকেই আপনি এগুলির মূল্যরূপে স্থির করিয়াছেন। ১৭

রাক্ষস—আহা হা! শত্রুর চাল কি সুন্দর মিশ খাইয়াছে! কিসে, বলিব?

“পত্র আমার নয়” এ জবাব এ ক্ষেত্রে হয় না, কারণ মুদ্রা আমার! “শকট আমার সহিত মিত্রতা ভাঙ্গিয়া এ কাজ করিয়াছে’ এ কথা লোকে কিসে বিশ্বাস করিবে? মৌর্য্য রাজা, তিনি অলঙ্কার বিক্রয় করিয়াছেন ইহাই বা সম্ভব বলিয়া কেমনে করিবে? অতএব এ ব্যাপারে বরং স্বীকারই ভাল, ইতর লোকের মত উত্তর দেওয়া ঠিক নয়। ১৮।

মলয়—আর্য্যকে এই কথাটী জিজ্ঞাসা করি—

রাক্ষস—(অশ্রুপূর্ণনেত্রে) কুমার, যিনি আর্য্য তাঁকে জিজ্ঞাসা করুন আমি এখন অনার্য্য হইয়া পড়িয়াছি।

মলয়—সেখানকার রাজা মৌর্য্য আপনার প্রভুর পুত্র, প্রভুর স্থায় সেব্য ; আর এখানে আমি আপনার মিত্রপুত্র ও আপনার পরিচর্য্যায় নিরত। সেখানে যে অর্থ পাইবেন তাহা সে আপনাকে দিবে তবে পাইবেন ; আর এখানে আপনার নিজের মতে যখন যাহা ইচ্ছা আপনি আমাকে দিতেছেন। সেখানে আদর করিয়া লইয়া গেলেও পদটী দাসত্ব সন্দেহ নাই, আর এখানে আপনারই প্রভুত্ব। এর পর আর বেশী স্বার্থটা কি আপনি চান যে আজ অনার্য্য হইলেন ? ১৯।

রাক্ষস—কুমার, এমন উদার কথাগুলি বলিয়া আপনিই আমাকে উত্তরটী দিয়া দিলেন। কিসে, বলিব ?

(যুষ্মদের জায়গায় অস্মদ্ ও অস্মদের স্থানে যুষ্মদ বসাইয়া "সেখানকার রাজা মৌর্য্য ইত্যাদির আবৃত্তি)*

মলয়—(পত্র ও অলঙ্কারের পুঁটলি দেখাইয়া) তবে এগুলি কি ?

রাক্ষস—(সবাষ্পে) বিধাতার খেলা ! কিসে, বলিব ?

প্রভু আমার সাধু ছিলেন তাঁহার বুদ্ধি মার্জ্জিত ছিল ; তিনি কাজের আদর করিতেন ও তাহা ভুলিতেন না। তিনি লোক চিনিতে পারিতেন আমি চাকর ছিলাম—অপমানের পাত্র ছিলাম—তথাপি স্নেহে তিনি আমাকে পুত্রদের অপেক্ষা হীন মনে করিতেন না। যে পাপ বিধাতা

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* তাতে এই হয়—"সেখানকার রাজা মৌর্য্য আমার প্রভুর পুত্র, প্রভুর স্থায় সেব্য ; আর এখানে আপনি আমার মিত্র পুত্র ও আমার পরিচর্য্যায় নিরত। সেখানে যে অর্থ পাইব তাহা সে আমাকে দিবে তবে পাইব ; আর এখানে আমার নিজের মতে যখন যাহা ইচ্ছা আমি আপনাকে দিতেছি। সেখানে আদর করিয়া লইয়া গেলেও পদটী দাসত্ব সন্দেহ নাই ; আর এখানে আমারই প্রভুত্ব। এর পর আর বেশী স্বার্থটা কি আমি চাই যে আজ অনার্য্য হইলাম" ? ১৯।

সেই মহারাজকে, আমার সেই প্রভুকে মারিয়াছে, সেই বিধাতাই মানুষের চেষ্টার উচ্ছেদ করিবে বলিয়া, আমার পুরুষকার বিফল করিবে বলিয়া, এই বিপুল খেলা খেলিয়াছে। ২০।

মলয়—(সরোষে) কি! এখনও লুকাইতেছ? এ বিধির খেলা লোভের খেলা নয়? অনার্য্য—

এর আগে তীব্র বিষ প্রয়োগ করিয়া একটী দারুণ কন্যা তুমি করিয়া রাখিয়াছিলে। পিতা সরলহৃদয়, সহজে লোককে বিশ্বাস করিতেন, তুমি কৃতঘ্ন সেই কন্যা দ্বারা পিতার নাম মাত্র অবশিষ্ট রাখিলে; আর এখন আমি আদর করিয়া মন্ত্রণার ভার তোমার উপর দিয়াছি, কি আশ্চর্য্য! তুমি কি না আমার এই শরীর একবারে উড়াইয়া দেওয়ার জন্য একখানি মাংসের টুকরার মত শত্রুর কাছে বেচিতে বসিয়াছ!!২১।

রাক্ষস—(স্বগত) এ আবার এক গোদের উপর বিষফোড়া!! (প্রকাশ্যে—কাণ চাপাদিয়া) পাপ কথা বলিবেন না। পাপ কথা বলিবেন না! আমি পর্বতেশ্বরের উপর বিষকন্যা লাগাই নাই।

মলয়—বাবাকে তবে কে মারিল?

রাক্ষস—এবিষয়ে দৈবকে জিজ্ঞাসা করিতে হয়।

মলয়—(সক্রোধে) দৈবকে জিজ্ঞাসা করিতে হয়! সন্ন্যাসী জীবসিদ্ধিকে নয়!!

রাক্ষস—(স্বগত) কি! জীবসিদ্ধিও চাণক্যের চর! হায়! রিপুরা আমার হৃদয়টী পর্য্যন্ত অধিকার করিয়া রাখিয়াছে!!

মলয়—(সক্রোধে) ভাসুরক,সেনাপতি শিখরসেনকে বল—"কুলুতের রাজা চিত্রবর্মা, মলয়রাজ সিংহনাদ, কাশ্মীররাজ পুষ্করাক্ষ, সিন্ধুরাজ সুষেণ, পারসীকরাজ মেঘনাদ, এই পাঁচজন রাক্ষসের সহিত মিত্রতা করিয়া আমার শরীরে আঘাত করিয়া চন্দ্রগুপ্তের সেবা করিবে স্থির করিয়াছে। এদের প্রথম তিনটী আমার রাজ্য চায়, তাদের গভীর গর্ত্তে ফেলিয়া উপরে ধূলিচাপা দাও। আর দুইটী আমার হস্তী সৈন্য চায়, তাদের হাতী দিয়াই মার"।

পুরুষ—কুমারের যে আদেশ। (নিষ্ক্রান্ত)।

মলয়—(সক্রোধে) রাক্ষস, রাক্ষস। আমি বিশ্বাসঘাতক রাক্ষস নই, আমি মলয়কেতু বটে। অতএব যাও সর্ব্বপ্রাণে যাইয়া চন্দ্রগুপ্তের আশ্রয় লও। দেখ—

কুনীতি যেমন ধর্ম্ম, অর্থ, কাম এই তিনের একসঙ্গে উচ্ছেদ করিতে পারে, তেমন আমি, বিষ্ণুগুপ্ত ও মৌর্য্য তোমাকে সঙ্গে করিয়া আসিলেও নাশ করিতে পারি। ২২।

ভাগু—কুমার, আর সময় নষ্ট করিয়া কাজ নাই। এখন কুসুমপুরের অবরোধের জন্য সৈন্যদিগকে আদেশ দিন্।

সৈন্যের অশ্বের খুরপুটের আঘাতে ভূমি হইতে মহাপ্রমাণ ধূলির স্তম্ভ উঠিতে থাকুক। হস্তীর মদজলে সেগুলি ভূমি হইতে বিচ্ছিন্ন হইয়া বায়ুবশে উড়িয়া গিয়া শত্রুগণের মাথায় পড়ুক, ও তাহাতে গৌড়স্ত্রীদিগের লোধ্রপরাগে সুবাসিত গণ্ডস্থল ধূসর বর্ণ হইয়া যাউক, রাশীকৃত ভ্রমরের ন্যায় কৃষ্ণবর্ণ ও কুঞ্চিত কেশরাশির কৃষ্ণতা কিয়ৎ পরিমাণে কম হউক। ২৩।

(পরিজন সহ মলয়কেতুর নিষ্ক্রান্ত)

রাক্ষস—(আবেগের সহিত) হা ধিক্! কি কষ্ট! চিত্রবর্ম্মা প্রভৃতি বেচারীরাও মারা পড়িল! তবে কি সুহৃদের নাশের জন্যই রাক্ষসের এত সব চেষ্টা, শত্রুনাশে জন্য নয়? তা হলে আমি হতভাগা এখন কি করি?

সব ছাড়িয়া দিয়া তপোবনে যাইব কি? মনে প্রতিহিংসা প্রবল রহিয়াছে, তপস্যায় তাহা থামিবে না। শত্রু বাঁচিয়া থাকিতেই প্রভুর অনুগামী হইয়া আত্মত্যাগ করিব কি? এ তো স্ত্রীলোকের কাজ আমার মত বীরের সাজে না। তবে কি এই অসি হাতে শত্রু সৈন্যের উপর গিয়া পড়িব? না এইটীই ঠিক হইত যদি আমার ন্যায় অকৃতজ্ঞকে চন্দনদাসকে মোচন করিবার উৎকট ইচ্ছা বাধা না দিত। ২৪।

(সকলের নিষ্ক্রান্ত)

পঞ্চম অঙ্ক।

ষষ্ঠ অঙ্ক

(চন্দ্রগুপ্তের রাজধানী)

(তারপর অলঙ্কার পরিয়া সিদ্ধার্থকের প্রবেশ)

সিদ্ধা—নবজলধরশ্যাম কেশিহন্তা কেশবের জয় হউক। লোক-লোচনের চন্দ্রস্বরূপ চন্দ্রগুপ্তের জয় হউক। আর্য্য চাণক্যের নীতি শত্রু-বর্গের দমন করিয়াছে, বিজয়ের তাবৎ কার্য্য সিদ্ধি করিয়াছে, তাহার জয় হউক। ১।

এখন অনেক দিনের পর প্রিয়বয়স্য সমিদ্ধার্থককে যাইয়া, দেখি। (পরিক্রমণ করিয়া ও দেখিয়া) এই যে আমার প্রিয় বয়স্য সমিদ্ধার্থক এই দিকেই আসিতেছে। যাই, এর কাছে যাই।

(তারপর সমিদ্ধার্থকের প্রবেশ)

সমিদ্ধা—

যে মিত্রের কথা সর্বদা মনে হয়, যে দুঃখের সময়ে চন্দ্রের মত আহ্লাদকর, ও বাড়ীতে উৎসব হইলে নিজেও আনন্দে উৎফুল্ল হয়, তার বিরহে ঐশ্বর্য্য হইতে আনন্দ না হইয়া দুঃখই হয়। ২।

শুনিলাম মলয়কেতুর শিবির হইতে প্রিয় বয়স্য সিদ্ধার্থক ফিরিয়া আসিয়াছে। তাকে খুঁজি। (চলিয়া ও দেখিয়া) এই যে সিদ্ধার্থক!

সিদ্ধা—(নিকটে গিয়া) এ কি! সমিদ্ধার্থক যে! প্রিয় বয়স্য, সুখে আছ তো? (পরস্পর আলিঙ্গন)।

সমিদ্ধা—সুখ কিসে? তুমি যে এত দিনের প্রবাসের পর আসিয়াও আজ আমার বাড়ী গেলে না।

সিদ্ধা – বয়স্য রাগ করিও না। দেখিবামাত্র আর্য্য চাণক্য আদেশ

করিলেন—"সিদ্ধার্থক, যাও, এই সুখের সংবাদ চন্দ্রশ্রীকে বলিয়া আইস"। তার পর তাঁহাকে বলিয়া, রাজপ্রসাদ ভোগ করিয়া প্রিয়বয়স্যকে দেখিতে তোমারই বাড়ী চলিয়াছি।

সমিদ্ধা—বয়স্য, যদি, আমার শুনিবার মত হয়, তবে বল দেখি কি সে সুখের সংবাদ যা তুমি প্রিয়দর্শন চন্দ্রশ্রীকে বলিলে।

সিদ্ধা—বয়স্য, তোমার কাছেও কি না বলিবার কিছু আছে? তবে শুন—ব্যাপারটা এই যে হতভাগ্য মলয়কেতু চাণক্যের নীতিতে হতবুদ্ধি হইয়া রাক্ষসকে তাড়াইয়া দিল ও চিত্রবর্মা প্রভৃতি প্রধান পাঁচটী রাজাকে মারিয়া ফেলিল। তারপর মিত্ররাজেরা বুঝিল, এ দুরাচার অগ্র পশ্চাৎ না দেখিয়া কাজ করে; তখন ভয় পাইয়া মলয়কেতুর রাজ্য ছাড়িয়া নিজের রাজ্যে চলিয়া গেল। সামন্ত রাজাদের সকলের হৃদয় অবসন্ন হইয়া পড়িল। মলয়কেতুর অবশিষ্ট সৈনিক পরিবার ভয়ে আকুল হইয়া গেল। এই অবসরে ভদ্রভট, পুরুষদত্ত, ডিঙ্গরাত, বলগুপ্ত. রাজসেন, ভাগুরায়ণ, রোহিতাক্ষ, বিজয়বর্মা, ইত্যাদি সকলে কৌশলে মলয়কেতুকে ধরিয়া বাঁধিয়া ফেলিল।

সমিদ্ধা—বয়স্য, সকলে বলে ভদ্রভট প্রভৃতি দেব চন্দ্রগুপ্তের প্রতি বিরক্ত হইয়া মলয়কেতুর আশ্রয় লইয়াছে। তবে, কুকবির করা নাটকের মত আরম্ভে এক, শেষে আর এক, এ কেন?

সিদ্ধা—বয়স্য, দৈবের গতির ন্যায় চাণক্যনীতির গতি অশ্রুতপূর্ব্ব। তাকে নমস্কার।

সমিদ্ধা—তার পর, তার পর।

সিদ্ধা—তার পর আর্য্য চাণক্য বিস্তর বাছা বাছা সৈনিক লইয়া নগর হইতে বাহির হইয়া সকল রাজবর্গ সমেত তাবৎ ম্লেচ্ছ সৈন্য বন্দী করিয়া লইলেন।

সমিদ্ধা—বয়স্য, সে কোথায়?

সিদ্ধা—ঐ যেখানে—

বিজয়ের সাজে সজ্জিত হস্তীগুলি মদের অতি প্রবল দর্পে সজল মেঘের অনুকরণ করিয়া গর্জন করিতেছে, আর অশ্বগুলি কশাঘাতের ভয়ে কাঁপিতে কাঁপিতে ত্বরিত গতিতে আসিয়া একত্র হইতেছে। ৩।

সমিদ্ধা—বয়স্য, সে কথা যাউক। আর্য্য চাণক্য ও রকম করিয়া সকল লোকের সাক্ষাতে কাজ ছাড়িয়া দিয়া বসিয়া রহিলেন, আর এখন সেই মন্ত্রীপদেই আবার গিয়া বসিলেন কেন?

সিদ্ধা—তুমি দেখিতেছি অতি ছেলে মানুষ। যে আর্য্যচাণক্যচরিত্র অমাত্য রাক্ষসও বুঝিতে পারেন নাই, তাই তুমি বুঝিতে চাহিতেছ!

সমিদ্ধা—বয়স্য, অমাত্য রাক্ষস এখন কোথায়?

সিদ্ধা—মলয়কেতুর শিবির যখন ভয়ে আকুল হইয়া পড়িল, তখন সেখান হইতে বাহির হইয়া পাটলিপুত্রে আসিয়াছেন। উদুম্বর নামে চর তাঁহার পশ্চাৎ পশ্চাৎ ছিল, সে আসিয়া আর্য্য চাণক্যকে বলিল।

সমিদ্ধা—বয়স্য, অমাত্য রাক্ষস নগর ছাড়িয়া নন্দরাজ্য ফিরাইয়া আনিবার জন্য তেমন ভাবে চেষ্টা করিয়া অকৃতকার্য্য হইলেন আর এখন সেই পাটলিপুত্রেই ফিরিয়া আসিলেন?

সিদ্ধা—বয়স্য, মনে হয় চন্দনদাসের স্নেহে আসিলেন।

সমিদ্ধা—বয়স্য, দেখিতেছি চন্দনদাসের যেন মুক্তি হইবে।

সিদ্ধা—সে হতভাগার মুক্তি কিসে? তাকে এখনই আর্য্য চাণক্যের আজ্ঞায় বধ্যভূমিতে লইয়া গিয়া আমরা দুজনে মারিব।

সমিদ্ধা—(সক্রোধে) আর্য্য চাণক্যের কি আর কোনও ঘাতকজন নাই যে এমন একটা নৃশংস কাজে আমাদিগকে নিযুক্ত করিলেন?

সিদ্ধা—(বয়স্য, সংসারে এমন কে আছে যে প্রাণ লইয়া বাঁচিয়া থাকিতে চাহিয়া আর্য্য চাণক্যের আজ্ঞার বিরোধী হইবে? তবে এস, চণ্ডালের বেষ ধরিয়া চন্দনদাসকে বধ্যস্থানে লইয়া যাই।

(উভয়ে নিষ্ক্রান্ত)।

প্রবেশক

(তার পর রজ্জু হাতে করিয়া পুরুষের প্রবেশ)

পুরুষ—চাণক্যের নীতি যেন একগাছা ফাঁসির দড়ি। এ ছয় গুণের সংযোগে দৃঢ় হইয়াছে। চারি উপায় ক্রমে খাটাইয়া উহার এক মাথায় ফাঁস করা হইয়াছে। ঐ ফাঁসে শত্রু পড়িলে পরে দড়ী ঋজু হইয়া যায়। সেই নীতির জয় হউক। ৪।

(চলিয়া ও দেখিয়া) আর্য্য চাণক্যের কাছে উডুম্বর যে জায়গার কথা বলিয়াছিল এ সেই জায়গা। আর্য্য চাণক্যের আদেশ, এইখানে আসিয়া অমাত্য রাক্ষসকে খুঁজিয়া লইতে হইবে। (দেখিয়া) এই যে মাথায় কাপড় মুড়ি দিয়া অমাত্য রাক্ষস এই দিকেই আসিতেছেন। বাগানের এই গাছগুলির আড়ালে লুকাইয়া দেখি ইনি কোথায় বসেন। (চলিয়া দাঁড়াইল)।

(তার পর যথানির্দিষ্ট সশস্ত্র রাক্ষসের প্রবেশ)

রাক্ষস—(অশ্রুপূর্ণনেত্রে) কি কষ্ট! ওগো কি কষ্ট!

কুলটা স্ত্রী যেমন আশ্রিতব্যক্তির মৃত্যুতে কাতর হইয়া পড়ে, সেইরূপ নন্দের মৃত্যুতে কাতর হইয়া শ্রী অন্য গোত্রে চলিয়া গেল! প্রজারা পরের পশ্চাতে চলিতেই জানে, তারাও নন্দে ভক্তি ত্যাগ করিয়া সেই শ্রীরই অনুসরণ করিল! যারা নিতান্ত বিশ্বাসী, তারা যথাসাধ্য চেষ্টা করিয়াও ফল পাইল না, কাজের ভার ছাড়িয়া দিল! অথবা তাদের দোষ নাই, প্রভুর অভাবে তারা মস্তকহীন হস্ত পদাদির মত হইয়া পড়িয়াছে, তারা আর কি করিতে পারে? ৫।

আবার দেখ—

ছিদ্র পাইয়া জগতের অধীশ্বর মহাকুলীন পতি দেব নন্দকে ছাড়িয়া, শ্রী দুশ্চরিত্রা বৃষলীর মত বৃষলের সঙ্গে যাইয়া জুটিল, আর সেখানে পাকা হইয়া রহিয়া গেল। এ ব্যাপারে আমরা কি করিব? দৈব শত্রু হইয়া আমাদের চেষ্টা বিফল করিতেছে। ৬।

প্রভু তাঁর পক্ষে নিতান্ত অযোগ্য রকমে স্বর্গে গেলেন, তার পর আমি পর্ব্বতেশ্বরকে হাত করিয়া বিশেষ চেষ্টা করিলাম। পর্বতেশ্বরও মারা

পড়িলেন। কিন্তু আমার চেষ্টা থামিল না, তাঁর পুত্রকে আশ্রয় করিয়া খাটিলাম, তথাপি ফল হইল না! বস্তুতঃ দৈবই নন্দকুলের শত্রু, সে ব্রাহ্মণ উপলক্ষ মাত্র, প্রকৃতপক্ষে শত্রু নয়। ৭।

অহো! সে ম্লেচ্ছের কি একটুও বিবেচনা নাই! কিসে বলিব?

বীজ যেমন নষ্ট হইয়া গেলে আর গজায় না, সেই রূপে প্রভু আমার মারা গেলেন, আমি তথাপি তাঁহারই সেবা করিতেছি! সেই রাক্ষস অক্ষতদেহ থাকিয়া শত্রুর সঙ্গে কি সন্ধি করিতে পারে? সেই ম্লেচ্ছের মনে বিবেচনা শক্তির সম্পুর্ণ অভাব, সে এই মোটা কথাটা একবার ভাবিয়া দেখিল না! অথবা বেচারীকে দৈবে মারিয়াছে অকারণ তাহার দোষ দিই; দৈবে আহত ব্যক্তির বুদ্ধি সব ওলটপালট হইয়া যায়। ৮।

তা এখনও শত্রুর হাতে না হয় প্রাণ দিবে, কিন্তু রাক্ষস চন্দ্রগুপ্তের সহিত সন্ধি করিবে না। অথবা কথার মত কাজ করি নাই এ অখ্যাতিই বরং হউক, কিন্তু শত্রুর চালে ঠকিয়া গিয়াছি এ অখ্যাতি ভাল নয়। (চারিদিক দেখিয়া অশ্রুজলের সহিত) এগুলি কুসুমপুরের সহরতলীর সেই সব জায়গা যে গুলি প্রভুর পদসঞ্চারে পবিত্র হইয়া গিয়াছে।

এখন এখানে প্রভুকে ছাড়া কুসুমপুরের জায়গাগুলি দেখিয়া—ঠিক এই খান্‌টায় প্রভু ঘোড়ায় চড়িয়া চললক্ষ্যে বাণ মারিবেন বলিয়া ধনু টানিলেন, লাগাম আল্‌গা হইরা পড়িল, ঘোড়া প্রবল বেগে ছুটিল তথাপি লক্ষ্য ভেদ করিলেন। এই বাগানগুলিতে তিনি বাস করিয়াছিলেন। এ জায়গায় রাজাদের সঙ্গে আলাপ করিয়াছিলেন। এই সকল কথা মনে হয় ও প্রবল দুঃখের উদয় হয়। ৯।

তবে আমি হতভাগা কোথায় যা যাই? (দেখিয়া) আচ্ছা! ঐ একটা ভাঙ্গা বাগান দেখা যাইতেছে। ঐটাতে ঢুকিয়া কোনও স্থান হইতে চন্দনদাসের সংবাদ লইব। পুরুষের যে ভালমন্দ দশা পরিবর্ত্তন হয়, আগে থাকিতে তার কিছুই বুঝা যায় না। কেন বল্‌ছি, বলবো?

আগে যখন নগরের বাহিরে যাইতাম, রাজার মত যাইতাম, হাজার

রাজা আমায় ঘিরিয়া চলিত, প্রতিপদের চন্দ্রকে যেমন লোকে দেখায়, সেইরূপ পৌরেরা এ ওকে আঙ্গুল দিয়া আমায় দেখাইয়া দিত, আমিও ধীরে ধীরে চলিতাম। আর এখন আবার সেই আমিই সেই নগরেই বিফলপ্রযত্ন চোরের মত ভয়ে দৌড়িয়া এই ভাঙ্গা বাগানে প্রবেশ করিতেছি। ১০।

অথবা আশ্চর্য্য কি ? যাঁর প্রসাদে আমার এসব সম্মান হইত, তিনি তো আর বাঁচিয়া নাই। (প্রবেশের অভিনয় করিয়া এ দেখিয়া) হা! এ ভাঙ্গা বাগানের চেহারা কি বিশ্রী হইয়াছে! এখানে—

পরমযত্নে নির্মিত বাড়ীখানি মহাশ্রমে প্রতিষ্ঠিত বংশের ন্যায় ভাঙ্গিয়া পড়িয়াছে। পুষ্করিণীটী সুহৃদের নাশে সাধুর হৃদয়ের ন্যায় শুকাইয়া গিয়াছে। গাছগুলি গুণহীন রাজার সংশ্রবে নীতির মত ফলশূন্য। জমী কুপরামর্শে মূর্খের মন যেমন হয় তেমনই ঘাসে আচ্ছাদিত হইয়া গিয়াছে। ১১।

আবার দেখ—

গাছের ডালগুলি কুঠারের আঘাতে ক্ষত বিক্ষত হইয়া আছে, যেন তাতে তাদের বড়ই কষ্ট হইয়াছে। ডালে পায়রার দল বসিয়া সর্বদা কূজন করিতেছে, যেন ডালই ক্ষতের বেদনায় কাঁদিতেছে। আবার সাপগুলি ডালে জড়াইয়া ধরিয়া ফোঁস ফোঁস করিতেছে, তাদের খোলস্ ডালের স্থানে স্থানে জড়াইয়া আছে, যেন তারা চিরপরিচিত শাখার দুঃখে দুঃখিত হইয়া দীর্ঘনিশ্বাস ফেলিতে ফেলিতে নিজের খোলস ছিঁড়িয়া লইয়া ঘাগুলি বাঁধিয়া দিতেছে। ১২।

আবার এই বেচারী গাছগুলি বিপদে পড়িয়া যেন শ্মশান যাত্রা করিতে বসিয়াছে—ডাল কাটাতে ছায়া গিয়াছে, রৌদ্রে গাছগুলি মলিন হইয়া পড়িয়াছে। জায়গায় জায়গায় পোকায় ছিদ্র করিয়াছে তাহা দিয়া রস গড়াইতেছে, যেন গাছ রক্ত বমন করিতেছে ও তাহাতে তাহাদের ভিতরের শুষ্কতা আরও বাড়িয়া যাইতেছে। ১৩।

এ বাড়ীর যেমন বিষম দশা পরিবর্ত্তন, তাতে পাথরের পাট যেখানে সেখানে পাওয়া যায়; এই তাহারই একখানিতে মুহূর্ত্তকাল বসিয়া বিশ্রাম করি। (বসিয়া ও শুনিয়া) এ কি! এ সময়ে ঢাক ও শঙ্খের প্রবল শব্দে মিশ্রিত আনন্দের বাজনা কিসের?

এ যে—

বড় বড় বাড়ীগুলিতে ঢুকিল ও তখনই প্রতিধ্বনি রূপে বাহির হইয়া আসিল যেন বাড়ীগুলি উহা পান করিয়া পরিমাণে অনেক বেশী বলিয়া বমি করিয়া ফেলিল। তার পর যেন এই ঢাক ও শঙ্খের প্রবল শব্দে মিশ্রিত আনন্দ বাদ্যধ্বনি দিঙ্মণ্ডলের অন্ত দেখিবার জন্যই শ্রোতাদের দুর্ব্বল কাণ বিদীর্ণ করিয়াই চারিদিকে চলিয়াছে। ১৪।

আঃ! বুঝা গিয়াছে। এটী মলয়কেতু ধরা পড়িয়াছে বলিয়া। এতে বুঝা যাইতেছে রাজবাড়ীতে—(অর্দ্ধোক্তে অসূয়ার সহিত) মৌর্য্যের বাড়ীতে আজ মহা আনন্দ। (সবাষ্পে) কি কষ্ট! ওগো কি কষ্ট!

বিধাতা শত্রুর শ্রীর কথা আমাকে শুনাইয়াছেন; তার পর এখানে আনিয়া দেখাইলেন। মনে হয় যেন এখন আমাকে উহা অনুভব করাইবার চেষ্টা করিতেছেন। ১৫।

পুরুষ—ইনি বসিয়াছেন। এই বারে আর্য্য চাণক্যের আদেশ পালন করি। (যেন রাক্ষসকে দেখে নাই এমন ভাবে তাঁহার সম্মুখে দড়ীর ফাঁস গলায় জড়াইতে লাগিল)।

রাক্ষস—(দেখিয়া) আ! কি! এযে নিজকে ঝুলাইতেছে! বেচারী আমারই মত দুঃখী। আচ্ছা, একে জিজ্ঞাসা করি। (নিকটে গিয়া প্রকাশে) ভদ্র, এ কি করিতেছ?

পুরুষ—(সজলনেত্রে) আর্য্য, প্রিয় বয়স্যের বিনাশের দুঃখে আমার মত মন্দভাগ্য যা করিয়া থাকে।

রাক্ষস—(স্বগত) আগেই আমি বুঝিয়াছি এ বেচারী আমারই মত দুঃখী। (প্রকাশ্যে) ওহে ভাই, দেখিতেছি তোমারও আমার

সমান বিপদ। অতএব যদি গোপনীয় বা অতি কষ্টকর না হয় তবে শুনিতে চাই।

পুরুষ—আর্য্য, গোপনীয় ও নয়, অতি কষ্টকরও নয়। কিন্তু আমার হৃদয় প্রিয় বয়স্তের বিনাশের আশঙ্কায় ভীত, মরিবার সময়ের এতটুকুও নষ্ট করিতে পারি না।

রাক্ষস—কি কষ্ট! আমি সুহৃদের বিপদে সম্পূর্ণ উদাসীন, এ লোক আমাকে লজ্জা দিতেছে। (প্রকাশ্যে) ভদ্র, যদি গোপনীয় বা অতি কষ্টকর না হয় তবে শুনিতে চাই।

পুরুষ—অহো! আর্য্যের কি আগ্রহ! কি করি! বলি। এ নগরে বিষ্ণুদাস নামে এক মণিকার মহাজন আছেন।

রাক্ষস—(স্বগত) আছে, চন্দনদাসের সুহৃৎ বিষ্ণুদাস। (প্রকাশ্যে) তার কি?

পুরুষ—তিনি আমার প্রিয় বয়স্য।

রাক্ষস—(সহর্ষে স্বগত) আ! প্রিয়বয়স্য বলিতেছে। সম্বন্ধ অতি ঘনিষ্ট। হা হা এ চন্দনদাসের খবর নিশ্চয় জানে। (প্রকাশ্যে) ভদ্র, তার কি?

পুরুষ—তিনি এই মাত্র অলঙ্কার প্রভৃতি সম্পত্তি বিলাইয়া দিয়া আগুনে প্রবেশ করিবেন বলিয়া নগর হইতে বাহির হইয়া গেলেন। আমিও তাঁর সম্বন্ধে শুনিবার অযোগ্য কথা শুনার আগে উদ্বন্ধনে প্রাণ-ত্যাগ করিব মনে করিয়া এই ভাঙ্গা বাগানে প্রবেশ করিয়াছি।

রাক্ষস—ভদ্র, তোমার মিত্র কি কারণে অগ্নিপ্রবেশ করিতেছেন? তাঁহার কি ঔষধের সাধ্যাতীত কোনও গুরুতর পীড়া হইয়াছে?

পুরুষ—না, না।

রাক্ষস—তবে কি তিনি রাজার অগ্নিতুল্য ও বিষতুল্য ক্রোধে উৎখাত হইতেছেন?

পুরুষ—আর্য্য পাপ কথা বলিবেন না, পাপ কথা বলিবেন না। চন্দ্রগুপ্তের রাজ্যে নিষ্ঠুরতার প্রয়োগ নাই।

রাক্ষস—বল দেখি, তিনি অলভ্য কোনও নারীতে অনুরক্ত হইয়াছেন কি ?

পুরুষ—(কাণ চাপাদিয়া) পাপ কথা বলিবেন না। ইনি অবিনয়ের পাত্র নহেন।

রাক্ষস—তবে কি তোমার মত তারও সুহৃদের অনিবার্য্য মৃত্যু উপস্থিত ?

পুরুষ—আর্য্য, তা বৈকি ?

রাক্ষস—(আবেগের সহিত স্বগত) স্নেহের পক্ষপাতে আমার হৃদয় কম্পিত হইতেছে। এ অযুক্ত নয়, কারণ এর সুহৃৎ চন্দনদাস, অতএব চন্দনদাসের মৃত্যুই এর অগ্নিপ্রবেশের কারণ ! (প্রকাশ্যে) সেই সুহৃদের মৃত্যুর কথা ও প্রিয়সুহৃদের স্নেহে মরিতে উদ্যত বিষ্ণুদাসের সুচরিত কথা সবিস্তর শুনিতে চাই।

পুরুষ—আমি হতভাগা, এর পর মৃত্যুর আবার এক নূতন বিঘ্ন জন্মাইতে চাই না।

রাক্ষস—ভদ্র, বল ; এ শুনিবার যোগ্য কথা।

পুরুষ—কি করি ? এই বলিতেছি, আর্য্য শুনুন।

রাক্ষস—ভদ্র, আমি মনোযোগ দিলাম।

পুরুষ—এই নগরে চন্দনদাস নামে এক মণিকার মহাজন আছেন।

রাক্ষস—(সবিষাদে স্বগত) এই যে ! অদৃষ্ট আমার শোকের দীক্ষা-গৃহের দ্বার খুলিল ! হৃদয় স্থির হও, কোনও দারুণ সংবাদ তোমাকে শুনিতে হইবে। (প্রকাশ্যে) ভদ্র, শুনিয়াছি তিনি নাকি মিত্রবৎসল সাধু পুরুষ। তাঁর কি ?

পুরুষ—তিনি এই বিষ্ণুদাসের প্রিয় সুহৃৎ।

রাক্ষস—(স্বগত) এই যে ! হৃদয়ের উপর শোকের বজ্র পড়িল আর কি !

পুরুষ—তার পর, আজ বিষ্ণুদাস যাইয়া মিত্রস্নেহের যোগ্য কথাটী চন্দ্রগুপ্তকে বলিল।

রাক্ষস—বল দেখি কি বলিল।

পুরুষ—মহারাজ, আমার গৃহে যে অর্থ আছে, তাহাতে আপনার কুটুম্বগণের ভরণ পোষণ চলে। এই অর্থ গ্রহণ করিয়া তাহার বদলে প্রিয়বয়স্য চন্দনদাসকে ছাড়িয়া দিন্।

রাক্ষস—(স্বগত) সাধু! হে বিষ্ণুদাস, সাধু! অহো! যথার্থই তুমি মিত্রস্নেহ দেখাইলে! কিসে, বলিব ?

অর্থ সকলের পরম প্রিয় পদার্থ। ইহার জন্য শত্রু হইয়া পুত্র পিতাকে, পিতা পুত্রকে মারিতেছে; সুহৃৎ সুহৃদের প্রতি স্নেহ ভুলিয়া যাইতেছে। লোকে যেমন বিপদকে তৎক্ষণাৎ পরিত্যাগ করে তেমন তুমি অর্থকে পরিত্যাগ করিতে বসিয়াছ। তুমি বণিক্ বটে, তথাপি বণিকের ভাব সত্ত্বেও তোমার সেই অর্থ কৃতার্থ হইল। ১৭।

(প্রকাশ্যে) ভদ্র, এই বলিলে পর মৌর্য্য কি বলিল ?

পুরুষ—আর্য্য, তার পর এই কথার উত্তরে চন্দ্রগুপ্ত শ্রেষ্ঠী বিষ্ণুদাসকে বলিল—"আমি টাকার জন্য চন্দনদাসকে কারায় দিই নাই। কিন্তু নানা-প্রকারে জানিয়াছি এ অমাত্য রাক্ষসের গৃহজনকে লুকাইয়া রাখিয়াছে, আর বার বার বলাতে তাহাকে উপস্থিত করিতেছে না, এই জন্য। অতএব যদি তাকে আনিয়া দেয় তবে মুক্তি হইবে, নচেৎ প্রাণদণ্ড"। এই বলিয়া চন্দনদাসকে বধ্যস্থানে পাঠাইল। তার পর "বয়স্য চন্দনদাস সম্বন্ধে শুনিবার উপযুক্ত নয় এমন কথা যতক্ষণ না শুনি ততক্ষণ আগুনে প্রবেশ করিব" এই ভাবিয়া শ্রেষ্ঠী বিষ্ণুদাস নগর হইতে বাহির হইয়াছেন। আমিও বিষ্ণুদাস সম্বন্ধে শুনিবার অযোগ্য কথা না শুনা পর্য্যন্ত উদ্বন্ধনে আত্মহত্যা করিব এই মনে করিয়া এই জীর্ণ উদ্যানে আসিলাম।

রাক্ষস—ভদ্র, চন্দনদাসকে মারিয়া ফেলে নাই তো ?

পুরুষ—আজই নিশ্চয় মারিবে। এখন তাকে বার বার অমাত্য রাক্ষসের গৃহজনকে হাজির করিতে বলা হইতেছে, সে সুহৃৎকে ভালবাসে বলিয়া তাহা করিতেছে না, এই কারণে তাহার মৃত্যুর বিলম্ব হইতেছে।

রাক্ষস—(সহর্ষে স্বগত) সাধু ! বয়স্য চন্দনদাস, সাধু !

হে সাধু ! শিবি যেমন করিয়াছিলেন, তেমন তুমিও শরণাগত ব্যক্তির রক্ষা হইতে জাত যশ চয়ন করিতেছ। প্রভেদ এই, তোমার পক্ষে আমি তোমার সুহৃৎই কপোত। ১৮।

(প্রকাশ্যে) ভদ্র যাও, শীঘ্র যাও, বিষ্ণুদাসকে অগ্নি প্রবেশ করিতে বারণ কর। আমি যাই চন্দনদাসকে মৃত্যু হইতে বাঁচাই।

পুরুষ—ভাল, আপনি কিরূপে চন্দনদাসকে মৃত্যু হইতে বাঁচাইবেন ?

রাক্ষস—(অসি নিষ্কোষ করিয়া) কেন, পুরুষকারের সহায় এই অসি দ্বারা। দেখ—

মিত্র স্নেহে আকুল হইয়াছি, কাণ্ডাকাণ্ড জ্ঞান নাই, এই অসি এখন আমাকে দুঃসাহসের কাজে নিযুক্ত করিতেছে ; এই অসি, যার মূর্ত্তি মেঘহীন আকাশের ন্যায় নীল ; এই অসি, যার সার যুদ্ধের কষ্টিপাথরে আমার শত্রুরা বুঝিয়াছে ; এই অসি, যে সামর্থ্যের পরিপূর্ণতা হেতু যুদ্ধের শ্রদ্ধায় যেন পুলকিত হইয়া আমার দক্ষিণ হস্তের সহিত আসিয়া মিলিয়াছে।

পুরুষ—আর্য্য, আপনি এইভাবে শ্রেষ্ঠী চন্দনদাসে প্রাণরক্ষার কথা বলিতেছেন বলিয়া অনুমান হইতেছে, কিন্তু দশার বিপরীত পরিণামে পড়িয়াছেন বলিয়া ঠিক ঠাহর করিয়া উঠিতে পারিতেছি না। আপনি কি ভক্তিভাজন অমাত্য রাক্ষস, যাঁর নাম নিলে পুণ্য হয় ? অদৃষ্টের প্রসাদে তাঁকেই কি আজ সম্মুখে দেখিতেছি ? (চরণে পতন)।

রাক্ষস—উঠ, উঠ, সময় নষ্ট করিয়া কাজ নাই। বিষ্ণুদাসকে বল, এখনি রাক্ষস চন্দনদাসকে মৃত্যু হইতে রক্ষা করিতেছে। (নিষ্কোষ অসি হাতে "মিত্রস্নেহে আকুল" ইত্যাদি আবৃত্তি করিতে করিতে পরিক্রমণ)।

পুরুষ—তবে প্রসন্ন হইয়া আমার সন্দেহ দূর করুন।

রাক্ষস—আমি সেই, যথার্থ রাক্ষস, যে প্রভুর মৃত্যু প্রত্যক্ষ করিয়াছে, যে সুহৃদগণের মৃত্যুর কারণ, যে অনার্য্যের নাম নিলে পাপ হয়।

পুরুষ—(সহর্ষে পুনরায় পায়ে পড়িয়া) কি আশ্চর্য্য! কি আশ্চর্য্য! ভাগ্যবলে আপনাকে দেখিলাম। ভক্তিভাজন অমাত্য মাপ করিবেন—কথাটা কি, এইখানে আগে হতভাগা চন্দ্রগুপ্ত আর্য্য শকটদাসের বধের আজ্ঞা দিয়াছিল। তাঁকে কে এক ব্যক্তি সরাইয়া লইয়া দেশান্তরে চলিয়া গেল। তাইতে হতভাগা চন্দ্রগুপ্ত যে কোপের আগুন আর্য্য শকটদাসে জ্বলিয়াছিল তাহা ঘাতকদিগকে মারিয়া নিবাইল। তাদের অপরাধ তারা কেন এত অসাবধান হইল। তখন হইতে ঘাতকেরা নিজেদের প্রাণ বাঁচাইবার জন্য সম্মুখে বা পশ্চাতে অস্ত্রধারী পুরুষ দেখিলেই তৎক্ষণাৎ সাবধানে বধ্যকে মারিয়া ফেলে। এ অবস্থায় ভক্তিভাজন অমাত্য যদি শস্ত্র হাতে বধ্যস্থানে যান তবে চন্দনদাসের মৃত্যু অবিলম্বে হইয়া যাইবে। (নিষ্ক্রান্ত)।

রাক্ষস—অহো! ব্যাটা চাণক্যের নীতির গতি বুঝা কঠিন! কেন, বলিব?

আমি ভাবিয়া আসিয়াছি শত্রুর পরামর্শে শকটকে আমার কাছে উপস্থিত করা হইয়াছে। যদি তাই হইবে তবে সে শত্রুই আবার ঘাতকদের মারিল কেন? আর যদি তা না হয়, যথার্থই শকট নিজের মতে আমার কাছে গিয়াছিল, তবে এমন বিষম একটা কাজ তাহার মনেই বা কি করিয়া আসিল? আমার মন এইরূপে বিচার করিতে বসিয়া সিদ্ধান্তে উপস্থিত হইতে পারিতেছে না। ২০।

(চিন্তা করিয়া)

আগে যখন এই প্রকার ব্যাপারে ঘাতকদের বধ হইয়াছে, তখন এ অসির সময় নয়। নীতি ফল দেখাইতে সময় নিবে, এক্ষেত্রে তাহা দ্বারা কি কাজ হইবে? তবে কি উদাসীন থাকিব? না ঔদাসীন্য যুক্ত নয়, আমারই জন্য প্রিয় সুহৃদের এই ঘোর দুর্গতি হইয়াছে। বুঝিয়াছি—তাহার শরীরের মূল্য স্বরূপ আমার নিজের এই শরীর উপস্থিত করিব। ২১।

(সকলে নিষ্ক্রান্ত)

ষষ্ঠ অঙ্ক।

সপ্তম অঙ্ক

কুসুমপুর, শ্মশানের নিকট রাস্তা

(তারপর চণ্ডালের প্রবেশ)

চণ্ডাল—সর, সর। ভাগ, ভাগ।

স্ত্রী, ধন, প্রাণ, কুল বাঁচাইতে হইবে যদি মনে কর, তবে দূর হইতে রাজার অপ্রিয় করা পরিত্যাগ কর। ১।

আরও দেখ,

কুপথ্য করিলে লোকের পীড়া হয়, মৃত্যুও হইতে পারে। কিন্তু রাজার অহিত করিলে তাবৎ কুল মরিয়া যায়। ২।

তা যদি বিশ্বাস না কর, দেখ রাজার অনিষ্টকারী এই চন্দনদাসকে স্ত্রীপুত্র সমেত বধ্যস্থানে লইয়া যাইতেছি। (অপ্রবিষ্ট পাত্রের প্রতি আকাশে) আর্য্যেরা কি জিজ্ঞাসা করিতেছেন—"এঁর মুক্তির কোনও উপায় হয় কি"? হয়, যদি অমাত্য রাক্ষসের পরিজনকে হাজির করে। (পুনরায় আকাশে) কি বল্ছেন—'ইনি শরণাগতের প্রতি দয়াশীল, তুচ্ছ প্রাণের জন্য এমন অনুচিত কাজ করিবেন না,? আর্য্যেরা তবে জানিবেন এ সুখে সদ্গতি পাইবে! মুক্তির উপায় চিন্তা করিয়া আপনাদের কি হইবে?

(তার পর শূল স্কন্ধে করিয়া বধ্যবেশে চন্দনদাসের প্রবেশ, সঙ্গে স্ত্রী, পুত্র, পশ্চাতে দ্বিতীয় চণ্ডাল)।

চন্দন—(সজলনেত্রে) হা ধিক্! হা ধিক্! হে যম তোমাকে নমস্কার। আমাদের মত লোক যারা সর্বদা চরিত্র ভঙ্গের ভয়ে ভীত, তাদেরও তুমি চোরের মত মৃত্যু ঘটাইতেছ! অথবা যারা স্বভাবতঃ নিষ্ঠুর তাদের কাছে দোষী ও নির্দোষের প্রভেদ নাই। দেখ,

সরল হরিণ প্রাণিহত্যা হইবে এই ভয়ে মাংস ছাড়িয়া তৃণে প্রাণ ধারণকরে। তাকে মারিবার জন্য ব্যাধের কতই আগ্রহ! ৩।

(চারিদিক্ দেখিয়া) ও বয়স্য বিষ্ণুদাস! কি! উত্তরটাও দিলে না? অথবা এ দুঃসময়ে যে চক্ষের সামনে থাকে তেমন মানুষ দুর্লভ। (সজল নেত্রে) এই যে আমার প্রিয় বয়স্য শোকে মলিন মুখে অশ্রুজলে আকুল দৃষ্টিতে আমার অনুগমন করিতেছেন, চেহারা দেখিলে মনে হয় যেন অশ্রুজলমাত্র দিয়া প্রেতের জলাঞ্জলি কার্য্য করিয়া অতি কষ্টে ফিরিয়া আসিতেছেন! (পরিক্রমণ)।

চণ্ডালেরা—আর্য্য চন্দনদাস, বধ্যস্থানে আসিয়াছেন, এখন পরিজনকে বিদায় দিন।

চন্দন—গৃহিণী, এখন পুত্রকে লইয়া ফির। এর পর আর অনুগমন উচিত নয়।

কুটম্বিনী—(সজলনেত্রে) আর্য্য যে পরলোকে চলিয়াছেন, দেশান্তরে নয়।

চন্দন—আর্য্যে, শোক কেন? আমি মিত্রের কার্য্যে মরিতেছি, মানুষসুলভ কোনও দোষে নয়।

কুটু—আর্য্য, যদি আপনার বিনাশই হইতেছে, তবে গৃহিণীর পক্ষে ফিরিয়া যাওয়ার এ সময় নয়।

চন্দন—তবে গৃহিণি, কি করিতে চাও?

কুটু—ইচ্ছা স্বামীর পদের অনুসরণ করি, আমার মঙ্গল হউক।

চন্দন—আর্য্যে, এ তোমার অনুচিত উদ্যম। এ ছেলে বেচারী বালক সংসারের ব্যবহার শিখেনাই। তোমার উচিত এর সহায় হওয়া।

কুটু—দেবতারা প্রসন্ন হইয়া এর সহায় হইবে। পুত্র, যাদু আমার, পিতার চরণ এই শেষ দেখিতেছ, প্রণাম কর।

পুত্র—(পায়ে পড়িয়া) বাবা তুমি ছাড়িয়া গেলে আমি কি করিব?

চন্দন—পুত্র, যেখানে চাণক্য নাই সেইখানে যাইয়া বাস করিবে।

চণ্ডাল—আর্য্য চন্দনদাস, শূল গাড়িয়াছি, প্রস্তুত হউন।

কুটু—রক্ষা করুন, মহাশয়েরা গো, রক্ষা করুন।

চন্দন—আর্য্যে এ বিষয়ে কেন শোক করিতেছ? নিজের জন্য শোক নাই, কারণ যারা স্বর্গে যায় তাদের দুঃখিত পরিজনের প্রতি দেবতা সদয় হন। আবার আমার জন্য ও শোক হইতে পারে না, কারণ মিত্রের কার্য্যে আমার মৃত্যু হইতেছে, কোনও কুকার্য্যে নয়। তবে হর্ষের বিষয়েও রোদন কেন?

প্রথম চণ্ডাল—ওরে বিল্বপত্র, চন্দনদাসকে ধর্, পরিজন আপনিই সরিয়া যাইবে।

দ্বিতীয় চণ্ডাল—ওরে বজ্রলোমা, এই ধরিলাম।

চন্দন—ভদ্র, মুহূর্ত্তকাল থাম, ছেলেকে ঠাণ্ডা করি। (পুত্রের মস্তক আঘ্রাণ) যাদু, মৃত্যু তো অবশ্যই হইবে, তবে মিত্রের কাজ করিয়া মরিতেছি।

পুত্র—বাবা, এওকি আমাকে বলিয়া দিতে হইবে? এযে আমাদের বংশের ধর্ম। (পায়ে পড়া)।

প্রথম চণ্ডাল—ওরে ধর্ না একে।

কুটু—(বুকে করাঘাত করিয়া) রক্ষাকরুন, মহাশয়েরা গো, রক্ষা করুন।

রাক্ষস—(হঠাৎ পরদা সরাইয়া প্রবেশ করিয়া) সুশীলে, ভয় পাইবেন না। ওহে শূলওয়ালারা, চন্দনদাসকে মারিতে হইবে না।

যে অম্লানমুখে স্বামী বংশ উচ্ছন্ন হইতে দেখিল, যেন তার শত্রুরই বংশ মরিতেছে—যে মিত্রগণের মৃত্যুতে অবিচলিত রহিল, যেন মহোৎসবের উপভোগ হইতেছে—যার কাছে নিজ দেহ শত্রুর অপমানের স্থল হইয়াও প্রিয়, কারণ তাহা থাকিলে তোমাদিগকে মারিতে পারিবে—সেই আমি এই। যমের বাড়ীর পথের মত এই বধ্যমালা আমাকেই পরাইয়া দাও। ৪।

চন্দন—(দেখিয়া সবাষ্পে) অমাত্য, এ কি ?

রাক্ষস—এ তোমারই সুচরিতের এক অংশের অনুকরণ মাত্র।

চন্দন—অমাত্য, আমাদের তাবৎ প্রয়াস নিস্ফল করিয়া আপনি এ কি করিলেন ?

রাক্ষস—সখে, নিজেরই কাজ করিলাম, তিরস্কার কেন ? ভদ্রমুখ, যাও দুরাত্মা চাণক্যকে বল—

বজ্রলোমা—কি বলিব ?

রাক্ষস—এ ঘোর কলিকালে যখন লোকের রুচি দূষিত হইয়া গিয়াছে, তখন ও যে যশস্বিপুরুষ নিজের প্রাণে, পরের প্রাণ রক্ষা করিয়া শিবির যশকে লঘু করিয়া ফেলিয়াছেন, যে বিশুদ্ধাত্মা পুরুষ সুচরিতে বৌদ্ধ-দিগের কার্য্যাবলীকেও মলিন করিয়া দিয়াছেন, সেই পূজার পাত্র ব্যক্তি তুমি যার জন্য শত্রু হইয়াছ, এই সেই আমি আসিয়াছি। ৫।

প্রথম চণ্ডাল—ওরে বিল্বপত্র, তুই চন্দনদাসকে লইয়া এই শ্মশানের গাছের নীচে খানিকটা দাঁড়া, আমি ততক্ষণ যাইয়া আর্য্য চাণক্যকে বলিয়া আইসি যে অমাত্য রাক্ষস ধরা পড়িয়াছেন।

দ্বিতীয় চণ্ডাল—ওরে বজ্রলোমা, যা।

প্রথম—অমাত্য আসুন। (রাক্ষসের সহিত চলিয়া) এখানে কেউ আছ ? নন্দকুলরূপপর্বতের পক্ষে বজ্রস্বরূপ আর মৌর্য্যকুলের প্রতিষ্ঠাতা আর্য্য চাণক্যকে বল—

রাক্ষস—(স্বগত) হায়! এমন কথাও শুনিতে হইল!

প্রথম—যে আর্য্যের নীতিতে হতবুদ্ধি হইয়া অমাত্য রাক্ষস ধরা পড়িয়াছেন।

(তারপর কাপড়ে গা ঢাকা দিয়া মুখমাত্র দেখাইয়া চাণক্যের প্রবেশ)

চাণক্য—ভদ্র বল, বল—

উচ্চশিখাসমূহে কপিলবর্ণ আগুনকে কে কাপড়ের আঁচলে বাঁধিয়া রাখিল ? দড়ি দিয়া সদাগতি বায়ুকে কে গতিহীন করিয়া ফেলিল ?

হাতীর মদের গন্ধে যার কেসর আমোদিত এমন সিংহকে কে খাঁচায় পূরিল? হাঙ্গর ও কুম্ভীরে আকুল ভয়ানক সমুদ্র কে দোহাত্তা মারিয়া পার হইয়া গেল? ৬।

চণ্ডাল—নীতিতে পটুবুদ্ধি আর্য্যই করিলেন।

চাণক্য—না, তা বলিও না। বল নন্দ কুলের শত্রু দৈবে করিল।

রাক্ষস—(স্বগত) এই সেই দুরাত্মা অথবা মহাত্মা কৌটিল্য—

যে, সাগর যেমন সর্বরত্নের আকর, তেমন স্বয়ং সর্বশাস্ত্রের আকর; হিংসার বশে যার গুণে আমাদের সন্তোষ নাই। ৭।

চাণক্য—(দেখিয়া সহর্ষে স্বগত) আ! এই সেই আমাত্য রাক্ষস, যে মহাত্মা—

আমার বুদ্ধিকে আর বৃষলের সেনাকে নানাবিধ গুরুতর কল্পনার ক্লেশ দিয়া বহুকাল খাটাইয়াছেন ও সুদীর্ঘ রাত্রি জাগরণ করাইয়াছেন। ৮।

(আবরণ ফেলিয়া দিয়া ও নিকটে গিয়া)

অমাত্য রাক্ষস, আমি বিষ্ণুগুপ্ত, প্রণাম করি।

রাক্ষস—(স্বগত) এখন অমাত্য বলিলে লজ্জা হয়। (প্রকাশ্যে) বিষ্ণুগুপ্ত, আমি চণ্ডালের স্পর্শে অপবিত্র হইয়াছি, আমাকে ছুঁইও না।

চাণক্য—অমাত্য রাক্ষস, এরা চণ্ডাল নয়। একে তো আপনি দেখিয়াছেন, এ সিদ্ধার্থক নামে রাজপুরুষ। আর ঐ দ্বিতীয়টীও রাজপুরুষ, নাম সমিদ্ধার্থক। বেচারী শকটদাসও সেই লেখাটীর কথা জানিতে পারে নাই, আমি তাহাকে দিয়া কপট লেখা লেখাইয়াছি।

রাক্ষস—(স্বগত) অহো আনন্দ! শকটদাসের প্রতি যে সন্দেহ ছিল তাহা দূর হইল।

চাণক্য—বেশী কথায় কাজ কি? সংক্ষেপে বলিতেছি—

ঐ যে ভদ্রভট প্রভৃতি, সেই লেখা, সেই সিদ্ধার্থক, আর সেই তিন খানি অলঙ্কার, সেই আপনার কৃত্রিম মিত্র সন্ন্যাসী, আর ভাঙ্গা বাগানে সেই যে লোকটি গিয়াছিল, আর শ্রেষ্ঠী চন্দনদাসের এই ক্লেশ, এ সবই

আমার—(অর্দ্ধোক্তে লজ্জার অভিনয়) নীতি—আমি আপনার সহিত বৃষলের সংযোগ হউক, এই চাই। ৯।

তবে আসুন, এই যে বৃষল আপনাকে দেখিতে চায়।

রাক্ষস—(স্বগত) আর গতি কি! (প্রকাশ্যে) চলুন, দেখি গিয়া।

(তার পর পূর্ণ পরিজনে রাজার প্রবেশ)

রাজা—(স্বগত) যুদ্ধ না করিয়াই আর্য্য দুর্জ্জয় শত্রুসৈন্য জয় করিয়াছেন এতে যথার্থই আমার লজ্জা হইতেছে।

আর্য্যের বিধিব্যবস্থার প্রয়োগে আমার বাণগুলির যেন পাখা খুলিয়া লওয়া হইল; তাদের মুখে ফলা লাগান হইয়াছে তথাপি যেন দুঃখে এখন নিজের তূণীরে অধোমুখে পড়িয়া থাকাই উহাদের ব্রত হইয়াছে। এতে আমার বড় একটা সন্তোষ নাই। ১০।

অথবা—যেমন আমি ঘুমাইতেছি আর গুরু আমার কার্য্যে জাগিয়া বসিয়া আছেন, তেমন যার কার্য্যে গুরু জাগরূক, তার ধনুর গুণ খুলিয়া দিলেও সে জগতে যাহা কিছু জয় করিবার আছে সব জয় করিতে পারে। ১১।

(চাণক্যের কাছে গিয়া) আর্য্য, চন্দ্রগুপ্ত প্রণাম করিতেছে।

চাণক্য—বৃষল, তোমার সম্বন্ধে যাহা কিছু চাহিয়াছিলাম সে সকলই সিদ্ধ হইয়াছে। অতএব মহামান্য অমাত্যবরকে প্রণাম কর।

রাক্ষস—(স্বগত) এতো সম্বন্ধ জুটাইয়া দিল!

রাজা—(রাক্ষসের কাছে গিয়া) আর্য্য, চন্দ্রগুপ্ত প্রণাম করিতেছে।

রাক্ষস—(দেখিয়া স্বগত) আ! চন্দ্রগুপ্ত।

যার এ সংসারে ভবিষ্যত উন্নতি বুঝাই গিয়াছিল, ও যে বালক হইলেও, হাতী যেমন যুথপতি হইয়া উঠে, তেমনই ক্রমে রাজ্যে আরূঢ় হইয়াছে। ১২।

(প্রকাশ্যে) রাজন্, আপনার জয় হউক।

রাজা—আর্য্য, আমার নীতির চিন্তায় গুরু এই ইনি, আর গুরু এই

আপনি যখন জাগরূক রহিয়াছেন তখন সংসারে কোন্‌টী আমার জয় হইল না ভাবুন দেখি। ১৩।

রাক্ষস—কৌটিল্যের শিষ্য আমাকে চাকর বলিয়া ধরিয়া লইতেছে অথবা, এ চন্দ্রগুপ্তের বিনয় মাত্র, হিংসা আমাকে উল্‌টা বুঝাইতেছে। চাণক্য যশস্বী হইল, এ ঠিকই হইল। কেন, শুনিবে?

সুপাত্র যদি নিজের বৃদ্ধি চায়, তাকে লইয়া মন্দবুদ্ধি মন্ত্রী ও যশস্বীর পদে প্রতিষ্ঠিত হয় সন্দেহ নাই। আর অপাত্রকে হাতে করিয়া নির্দোষ নীতি প্রয়োগ করিয়াও নদীর তীরের বৃক্ষের মত মন্ত্রী আশ্রয়ের নাশে ধরাশায়ী হয়। ১৪।

চাণক্য—অমাত্য রাক্ষস, চন্দনদাসের প্রাণদান চান্ কি?

রাক্ষস—ওহে বিষ্ণুগুপ্ত সন্দেহ কিসে?

চাণক্য—অমাত্য রাক্ষস, আপনি বৃষলকে অনুগ্রহ করিয়াছেন বটে, কিন্তু শস্ত্র গ্রহণ না করিয়া। তাই সন্দেহ। অতএব যথার্থ ই যদি চন্দন-দাসের প্রাণদান প্রার্থনীয় হয়, তবে এই শস্ত্র গ্রহণ করুন।

রাক্ষস—ওহে বিষ্ণুগুপ্ত, না, ও কথা বলিও না, আমি এর যোগ্য নই, বিশেষতঃ যখন তুমি ইহা ধারণ করিয়াছ।

চাণক্য—অমাত্য রাক্ষস, আমি যোগ্য, আপনি অযোগ্য এ কিসে বুঝিলেন? দেখুন—

আপনি মহামতি ও গর্ব্বিত শত্রুর গর্ব্বহারী। চাহিয়া দেখুন আপনার পৌরুষের মাহাত্ম্যে এই অশ্ব গুলির পৃষ্ঠের আসন আর শূন্য হয় না, মুখে লাগাম সর্ব্বদা লাগানই আছে; এ গুলি শীর্ণ হইয়া গিয়াছে। আর এই হাতী গুলির পৃষ্ঠে গদী লাগিয়াই আছে, গদীর ঘসায় মেরুদণ্ড ফুলিয়া উঠিয়াছে। বস্তুতঃ যেমন হাতী তেমন ঘোড়া, কোনটারই ইচ্ছামত মনের সুখে স্নান, আহার, বিহার, পান বা শয়ন হয় না। দেখিয়া বলুন কে যোগ্য কে অযোগ্য। ১৫।

অথবা এ সব কথা অনাবশ্যক। আপনি শস্ত্রগ্রহণ না করিলে কিছুতেই চন্দনদাসের প্রাণ রক্ষা হয় না।

রাক্ষস—(স্বগত) নন্দের স্নেহগুণ মনে করিয়া হৃদয় গলিয়া যাইতেছে অথচ তাঁর শত্রুর চাকর হইতে হইল। হায়! হায়! যে গাছগুলির স্বহস্তে জলসেক করিয়াছি সেইগুলিই আজ স্বহস্তেই কাটিলাম। কি আশ্চর্য্য! কর্ম্মের গতি বুঝি স্বয়ং বিধাতাও পূর্ব্বে জানিতে পারে না!!১৬

(প্রকাশ্যে) বিষ্ণুগুপ্ত, মিত্রস্নেহকে নমস্কার। উহা সকল কাজই করাইতে পারে। আর উপায় কি! এস, রাজী আছি।

চাণক্য—(সহর্ষে) বৃষল, বৃষল, এইবারে অমাত্য রাক্ষস যথার্থই তোমাকে অনুগ্রহ করিলেন। তোমার অদৃষ্ট প্রসন্ন।

রাজা—এ আর্য্যেরই প্রসাদ চন্দ্রগুপ্ত ভোগ করিতেছে।

পুরুষ—(প্রবেশ করিয়া) আর্য্যের জয় হউক। ভদ্রভট, ভাগুরায়ণ প্রভৃতি হাত পা বাঁধিয়া আনিয়া এইমাত্র মলয়কেতুকে ফটকে উপস্থিত করিয়াছে। শুনিয়া আর্য্যের যা অভিরুচি।

চাণক্য—ভদ্র অমাত্য রাক্ষসকে বল। তিনিই এখন জানেন।

রাক্ষস—(স্বগত) কৌটিল্য আমাকে দাস করিয়া দিয়াছে, এখন প্রার্থনা শিখাইতেছে! আর উপায় কি? (প্রকাশ্যে) রাজন্ চন্দ্রগুপ্ত আপনার জানাই আছে আমি কিছুকাল মলয়কেতুর আশ্রয়ে ছিলাম, অতএব ইহার প্রাণ রক্ষা করুন।

রাজা—(চাণক্যের মুখের দিকে তাকান)

চাণক্য—অমাত্য রাক্ষসের প্রথম অনুরোধের সম্মান করিতে হয়। (পুরুষের প্রতি) ভদ্র, আমার কথায় ভদ্রভট প্রভৃতিকে বল—"অমাত্য রাক্ষসের অনুরোধে দেব চন্দ্রগুপ্ত মলয়কেতুকে তাহার পৈতৃক সম্পত্তি সবই দিলেন। অতএব তোমরা এর সঙ্গে যাও। এ রাজ্যে পাকা হইলে পর আসিবে"।

পুরুষ—আর্য্যের যে আদেশ। (পরিক্রমণ)।

চাণক্য—দাঁড়াও, ভদ্র, দাঁড়াও। আর দুর্গরক্ষককে বল—"দেব চন্দ্রগুপ্ত অমাত্য রাক্ষসকে পাইয়া পরম প্রীত হইয়া আদেশ করিলেন,

এই যে মহাজন চন্দনদাস ; ইহাকে পৃথিবীর সকল নগরের মহাজনের পদে বসাও। আর বাহন ও হস্তী ছাড়া সকলের বন্ধন মোচন হউক"।

পক্ষান্তরে অমাত্য রাক্ষসকে যখন মন্ত্রী পাওয়া গেল তখন আমার কাজ আমি করিলাম, আর আমার করিবার কিছু নাই।

তোমরা বাহন ও হস্তী ছাড়া সকলের বন্ধন খুলিয়া দাও। কেবল আমিই শিখার বন্ধন আঁটিতেছি, আমার প্রতিজ্ঞা পূর্ণ হইয়াছে। ১৭।

পুরুষ—আর্য্যের যে আদেশ। (নিষ্ক্রান্ত)।

চাণক্য—হে রাজন্ চন্দ্রগুপ্ত, হে অমাত্য রাক্ষস, বলুন আর আপনাদের কি প্রিয় কাজ করিব।

রাজা—এর চাইতে আর প্রিয় কি হইবে ?

নন্দগণের উচ্ছেদ হইল, আমি রাজ্যে স্থাপিত হইলাম, রাক্ষসের সহিত মিত্রতা হইল। এর পর আর কি আছে ? ১৮।

রাক্ষস—তথাপি এইটী হউক—

(নটের উক্তি)

পুরাকালে ভূতধাত্রী প্রলয়ে অভিভূত হইয়া জলমগ্ন হইলে ভগবান্ স্বয়ম্ভু সেই অবস্থায় পৃথিবীর রক্ষার উপযোগী শূকরদেহ ধারণ করিলেন। পৃথিবী তাঁহার এক দন্তের অগ্রভাগ অবলম্বন করিয়া রক্ষা পাইলেন। সম্প্রতি আবার ম্লেচ্ছগণের প্রবল অত্যাচারে পৃথিবী অভিভূত হইয়া পড়িয়াছিলেন। ভগবান্ স্বয়ম্ভু এবারে রাজার মূর্ত্তি ধারণ করিয়াছেন, উদ্বেগ দূর হইয়াছে, ধরণী ঐ রাজমূর্ত্তির বাহুযুগলের আশ্রয়ে এখন সুখে আছেন। ভগবান্ স্বয়ম্ভুর সেই রাজমূর্ত্তি দেব চন্দ্রগুপ্ত চিরকাল পৃথিবীর পালন করুণ, তাঁহার বন্ধুবর্গের ও ভৃত্যবর্গের শ্রীবৃদ্ধি হউক। ১৮।

(সকলে নিষ্ক্রান্ত)

সপ্তম অঙ্ক

(এইখানে শ্রীবিশাখদত্তবিরচিত মুদ্রারাক্ষস নাটক সম্পূর্ণ হইল)
